

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

MAY 15 1933

The ART NEWS

VOL. XXXI

NEW YORK, MAY 13, 1933

NO. 33 WEEKLY



"THE NATIVITY"

BOTTICELLI

*Loaned by Wildenstein & Co. to the Century of Progress Exhibition of the Fine Arts
at the Art Institute of Chicago opening June 1st*

PRICE 25 CENTS



"Portrait of a Lady"

By Raymond P. R. Neilson, A.N.A.

MAY EXHIBITIONS

- Until the 23rd DEAN CORNWELL, 300 oil, watercolor, and pastel studies for the murals in the Los Angeles Public Library and the Lincoln Memorial Shrine, Redlands, California.
- Until the 20th Recent works by RAYMOND P. R. NEILSON, A.N.A.
Pochades, small bronzes and prints by ARTHUR B. DAVIES.
- Entire Month Founders' Exhibition.
Group showing of etchings by Alfred Hutton, Martin Lewis, Diego Rivera, G. L. Briem, Kerr Eby, C. Jac Young, and Wm. Arthur Heintzelman.
- 27th to 31st Showing of competitive drawings for the improvement of housing conditions among the poor under the auspices of the Phelps Stokes Fund.

GRAND CENTRAL ART GALLERIES

"All That is Sane in Art"

15 VANDERBILT AVENUE

New York City

GRAND CENTRAL TERMINAL

OPEN DAILY, EXCEPTING SUNDAY, 9 A. M. TO 5:30 P. M., SATURDAY UNTIL 1 P. M.

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MAY 13, 1933

Chicago to Show A Strong Group Of Old Masters

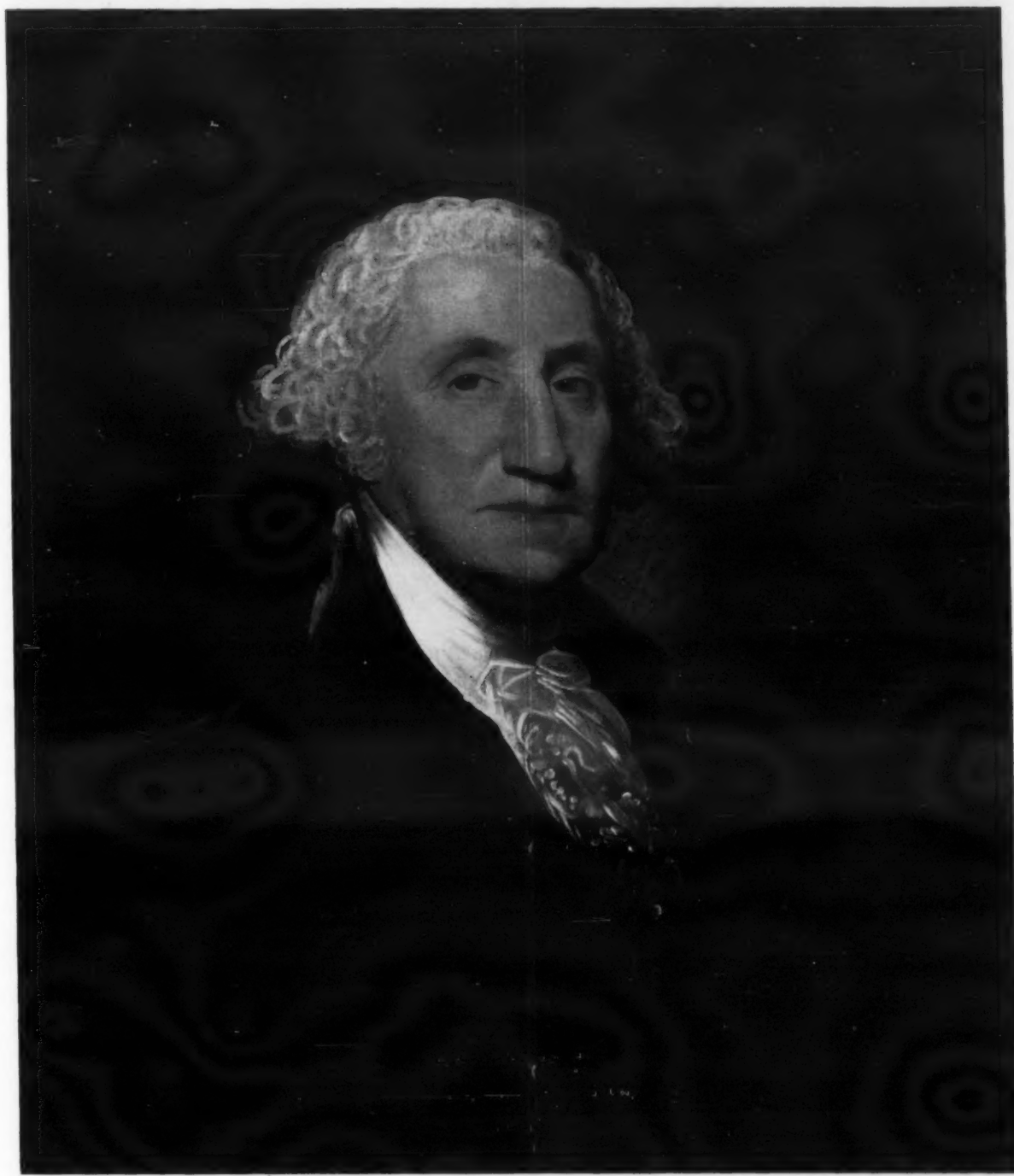
Many Fine Primitives, Loaned by
American Museums, Dealers
and Collectors, Will Be Seen
at the Art Institute

CHICAGO.—It is peculiarly fitting that the great exhibition of the Fine Arts which opens June 1 at the Art Institute should stress the primitives, since the appreciation of early painting really began within the last century. In the Ryerson Collection the museum has a magnificent group of primitives of various schools which will form the nucleus of a comprehensive survey. To this will be added a number of works loaned by amateurs, which include examples rarely shown in exhibitions. The collections of Governor Herbert H. Lehman, Mr. Max Epstein, Mrs. Lillian S. Timken, Mr. and Mrs. Percy S. Straus, Mr. and Mrs. Charles H. Worcester, Mr. Jules S. Bache, Mr. Maitland F. Griggs, and of several others who prefer to remain anonymous, have been liberally drawn upon to furnish this remarkable demonstration. From dealers and museums all over the country come other outstanding paintings, which, in the ordinary way, could only be seen after hard travel.

To represent some of the great early Italian works owned in America, two galleries have been set aside in the exhibition. A "Madonna and Child" and an exquisite small diptych, both by unidentified masters of the dugento, are from the Ryerson Collection. Mrs. Ryerson is sending another remarkable diptych, closely associated with the great Sienese master, Duccio. A brilliantly designed composition and glowing in color, it has been given to both Segna and to Barna di Siena. Examples of Allegretto Nuzi, Spinello Aretino, the master of the Bambino Vispo, two panels by Butinone, a typical Sano di Pietro and a Taddeo di Bartolo are some of the treasures of the Ryerson Collection to be on view. From the Jarves Collection of the Yale Gallery of the Fine Arts come three most attractive works: the "Vision of St. Dominic" by Bernardo Daddi, the "Rape of Deianira" by the rare Florentine, Antonio Pollaiuolo, and a charming "Lady with a Rabbit" attributed to Piero di Cosimo.

Fra Angelico will be seen in his "Temptation of St. Anthony," lent by Mr. and Mrs. Percy S. Straus, while Sassetta's fairy-tale, "Procession of the Magi," comes from the enviable collection of Italian primitives of Mr. Maitland F. Griggs, who is also sending a Masolino, "Crucifixion." One wall will be reserved for Mr. Ryerson's marvelous series of panels by Giovanni di Paolo, representing episodes in the life of John the Baptist. These six pictures, which were originally united in an altar arrangement, were shown at the Italian Exhibition in London. Sandro Botticelli, who has long been a favorite with American collectors will be remarkably shown. Mr. Max Epstein of Chicago lends two panels, an early "Madonna with Angel," frequently compared with the Chigi Madonna in the Isabella Stewart Gardner Collection.

(Continued on page 4)



"GEORGE WASHINGTON"

This portrait of the Vaughan type, which was painted for Francis L. Lee and given by him to Lieut.-Governor Phillips in 1796, remained in this family until 1924. This outstanding work, the property of Mrs. Julia M. Sherman, is now offered in the collection of paintings from various owners to be dispersed at the American-Anderson Galleries on the evening of May 18.

By GILBERT STUART

Rockefeller Boards Up Rivera Fresco Because Artist Will Not Substitute Face of Unknown Man for Lenin

The huge murals, in the main lobby of the seventy-two story RCA Building in Rockefeller Center, by which the celebrated Mexican artist, Diego Rivera, hoped to prove to the world for all time his allegiance to the working class, will not be completed. The artist was interrupted while at work on the night of May 9, and informed that the fresco on which he was engaged was not acceptable to the Rockefeller family. Commissioned last fall by Nelson A. Rockefeller, son of John D. Rockefeller, Jr., the work, the actual painting of which has engaged the artist for the past six weeks, would have been finished within another few days.

The panel, which is the only one in color, was to have occupied the central position in the main hall. Senor Rivera's original design met with the approval of the RCA Art Commission. But when the actual painting of this sector began, objection was at once raised to a figure of Lenin joining the hands of a soldier, a worker and a negro with crowds of unemployed in the background.

The artist, in an effort to be conciliatory, offered to portray the figure of Lincoln helping mankind in one of the other sections. Mr. Rockefeller appealed to the artist in a letter, dated May 4, part of which follows: "Viewing the progress of your thrilling mural, I noticed that in the most recent

portion of your painting you have included the portrait of Lenin. The piece is beautifully painted, but it seems to me that this portrait, appearing in this mural, might very easily seriously offend a great many people. If it were in a private house, it would be one thing, but this mural is in a public building, and the situation is therefore quite different. As much as I dislike to do so, I am afraid that we must ask you to substitute the face of some unknown man, where Lenin's now appears.

"You know how enthusiastic I am about the work which you have been doing, and that to date we have in no way restricted you in either subject or treatment. I am sure you will understand our feeling in this situation, and we will greatly appreciate your making the suggested substitution."

Senor Rivera refused to do this, and replied in a letter, dated May 6, that "The head of Lenin was included in the original sketch, now in the hands of Mr. Raymond Hood, and in the drawings in line made on the wall at the beginning of my work. Each time it appears as a general and abstract representation of the concept of leader, an indispensable figure. Now, I have merely changed the place in which the figure appears, giving it a less real physical place as if projected by a television apparatus.

"Moreover, I understand quite thor-

oughly the point of view of a commercial public building, although I am sure that that class of person who is capable of being offended by the portrait of a deceased great man would feel offended given such mentality by the entire conception of my painting. Therefore rather than mutilate the conception, I should prefer the physical destruction of the conception in its entirety, but conserving, at least, its integrity."

In the same letter, he suggests as a solution to the problem, that he change another sector to embrace the figure of some great American historical leader such as Lincoln, concluding his letter as follows: "I am sure that the solution I propose will entirely clarify the historical meaning of the leader as represented by Lenin and Lincoln, and no one will be able to object to them without objecting to the most fundamental feelings of human love and solidarity, and the constructive social force represented by such men."

On the day that Rivera was asked to discontinue his work, Mr. Hugh S. Robertson, president of Todd, Robertson and Todd, Engineering Corporation, wrote the artist two letters, in one of which he says in part: "The description you gave us in November last of the subject matter of your 'proposed

(Continued on page 4)

Modern Museum Is Now Presenting An Amazing Show

Exhibition Brings Together the
Art of Ancient American
Civilizations and Works by
Our Contemporaries

By RICHARD BEER

The purpose of the new exhibition at the Modern Museum is to show the influence of ancient American art on the work of present-day painters and sculptors. In order to drive home that point, and for the sake of contrast, one room on the ground floor has been given over to our times. There you will find the contemporaries—Jean Charlot, Diego Rivera, Ben Benn, John Flanagan, Carlos Merida and others. The rest dates back.

How far? To a time when there was on this continent a culture "with an extent and resources superior to those of the Greek and Roman states of Hannibal's day; with a comprehensive policy, a carefully ordered financial system, and a highly developed legislation; with administrative ideas and economic tradition such as the ministers of Charles V could never have imagined; with a wealth of literature in several languages, and an intellectually brilliant and polite society in great cities to which Europe could not show one single parallel."

That is Oswald Spengler's description of the civilization which was still in existence when, in the spring of the year 1519, Hernando Cortes and his band of fellow-reformers arrived on the coast of Mexico. They weren't many, but they were sufficient. Armed with a few bad guns and an utter disregard for human life, they took up the White Man's Burden in that part of the world and never laid it down until the importance of the gold standard had been firmly fixed in the Aztec mind and a good Baroque cathedral was in process of construction on the site of the old heathen temples. But long before that cathedral was completed, Spanish ladies were going shopping in Mexico City and the Empire of Montezuma had vanished forever.

What went with it is still a question that absorbs and frets the archaeologists, for Cortes and Company, having the same motives and considerably less honor than the average pawnbroker, did a thorough job. They and those who followed them gutted the land and crippled its history by a wholesale destruction of the written word. But out of that remote catastrophe one certain fact survives, and will survive while stone endures: these people were great artists.

If you doubt that, or if you doubt Spengler's estimate of their talents, go up the staircase at the Modern Museum and let the head of the Mayan Maize Goddess dawn upon your comprehension. Remember that this work was not done by any precise steel instruments, but painfully wrought by stone cutting stone. Time was cheap in 515 A. D. All you needed was the skill and the patience.

The skill was there and it was already old when this head was created—how old is mere conjecture. It is an inheritance as mysterious as the unaccountable Oriental touch which runs

(Continued on page 4)

WORK STOPPED ON RIVERA FRESCOES

(Continued from page 3)

mural decorations' at Rockefeller Center, and the sketch which you presented to us about the same time, both led us to believe that your work would be purely imaginative. There was not the slightest intimation, either in the description or in the sketch, that you would include in the mural any portraits or any subject matter of a controversial nature.

"Under the circumstances we cannot but feel that you have taken advantage of the situation to do things which were never contemplated by either of us at the time our contract was made. We feel, therefore, that there should be no hesitation on your part to make such changes as are necessary to conform the mural to the understanding we had with you."

To this communication, Senor Rivera replied refusing to make any concession. A second letter enclosed a check for \$14,000, saying that much to their regret the agents had no alternative except to request him to abandon his work.

Mounted and foot police were stationed outside the building to prevent any demonstration, and about one hundred art students and other admirers of the painter had been previously ushered from the hall by representatives of Todd, Robertson and Todd, agents for John D. Rockefeller, Jr., before Senor Rivera was called away from his work. Senor Rivera feared that the painting, which depicted human intelligence in control of the forces of nature, and which he had come to regard as his greatest, would be destroyed. A burlap covering has been hung inside the Fifth Avenue door of the building, so that passers-by could not see the fresco.

Senor Rivera's assistants, with him when he received his dismissal, were Ben Shahn, whose gouaches of the "Mooney Case" are now on exhibition at the Downtown Gallery, Hideo Noda, Lou Bloch, Lucienne Bloch, Sanchez Flores and Arthur Niendorff.

Senor Rivera came to New York from Mexico in the fall of 1931, sponsored by the Museum of Modern Art, of which Mrs. John D. Rockefeller, Jr. is now treasurer and her son Nelson a member of the board of trustees. He has always denied that he was a communist politically, pointing to the fact that he was expelled from the Mexican communist organization; although he readily confesses to expressing communist ideas in paintings. Recently he said: "Art should be propaganda. Art which is not propaganda is not art at all. . . I am a worker, I am painting for my class—the working people. If others like my painting that is all right."

THE NEW DEAL AT THE METROPOLITAN

For a good number of years, the Metropolitan Museum has owned a large painting by Rubens, entitled "Wolf and Fox Hunt." To the casual spectator, the work did not appear very exciting. The painting of the animals in the foreground was, however, of a rather fine quality, which might be discerned even through the dull and opaque varnish.

Mr. Wehle has recently had the excellent idea of having this painting thoroughly cleaned. We wish to congratulate him for the intelligent initiative which enriches the museum with a first class painting by the great master. The work can now be studied from a new angle. Formerly all colors were falsified, and the delicate grays and pale tans were completely drowned under horrid varnish. Full appreciation of the masterly and free treatment of the fighting animals is now possible. Delicate grays are counterbalanced by the warm hues of browns and pale tans, the whole heightened by delicate tints of old rose. The men on horseback to the right are not quite of the same quality, but the hunters on foot in the middle ground are again a fine triumph of fine color composition. And the blending of the deep green and purple of the draperies in the center remind one where Delacroix learnt to blend somber masses of color. The museum already possesses one first class Rubens, the head of a bearded old man. But a real insight into the essence of Rubens' genius is vouchsafed us only through the larger painting.

The rediscovery of this fine Rubens is yet another sign of the museum's "new deal." Let us hope that this wise policy will be continued.



"RAPE OF DEIANIRA"

By ANTONIO POLLAIUOLO

Loaned from the Jarves Collection of Yale University School of Fine Arts, to the Century of Progress Exhibition at the Art Institute of Chicago.

Chicago to Show a Strong Group of Old Masters from Leading American Collections in Its Great Exhibit

(Continued from page 3)

Boston, and a later "Tondo" in which Botticelli's nervous, tense draughtsmanship is revealed at its best. The beautiful "Nativity," lent by Wildenstein and Co., was once given to Filippo Lippi; today, however, it has been recognized as a superb work by Botticelli. The artist painted a number of pictures of a young man, said to mirror his own features, one of these being sent to the show by the Milch Galleries.

Venetian primitives will include the early Jacobello di Bonomo, a "Madonna" by Giovanni Bellini, here shown for the first time, and two "Oriental Heads," by Gentile, whose work is much more rarely seen. All three are lent by Mr. and Mrs. Charles H. Worcester, Chicago. A remarkable "Head of a Youth" is being sent by Mr. Jules S. Bache. So strong and brilliant in design is this small panel that the suggestion has been made that it was painted, not by Bellini, but by Antonello da Messina. Other Italian works which ought to make these galleries memorable are the Crivelli "Crucifixion," owned by the institute; the Lo Spagna, "St. Catherine," from Mrs. Ryerson; the Ridolfo Ghirlandaio, "Portrait of a Florentine Gentleman," in the Ryerson Collection and several other remarkable loans, which may not as yet be divulged.

In the field of Flemish and Dutch primitives, the Institute, due to the generosity of Mr. Ryerson, already owns an enviable selection. Roger van der Weyden, Memling, Isenbrant, Gerard David, Colin de Coter, Quentin Massys, Joos van Cleef, Lucas Van Leyden; there is hardly an artist one can mention who is not already represented by wonderful paintings. To supplement the Ryerson primitives, such splendid works will be borrowed as the Mabuse, "Portrait of Anne of Burgundy," lent by Governor Herbert H. Lehman; the Patinir, "Miraculous Field of Wheat," from the Minneapolis Institute of Arts, and the altar-piece by Jacob Cornelisz Van Oostsanen, lent anonymously.

French and German primitives,

which are among the latest to be collected, will share another gallery. Again it is the Ryerson paintings which begin the survey; the seven superb panels from Amiens, the Master of Moulins "Annunciation," and the Corneille de Lyon. The great French portrait school will be further shown in the anonymous loan of another Corneille de Lyon; the Jean Clouet, "Charlotte of France," lent by Mr. Max Epstein, and two examples by Francois Clouet from Mrs. Lillian S. Timken and Arnold Seligmann, Rey and Co., of New York. A charming "Pieta" of Mr. Epstein's, showing Flemish influence, painted in the middle of the XVth century, and the well-known "Deposition" from the Art Institute of Chicago, which has recently been connected with the Paris School, c. 1500, will illustrate other phases of early French art. A medieval masterpiece from the School of Avignon is the "Madonna and Child with Saint and Donor," lent by The Worcester Art Museum.

Holbein, Cranach, Amberger, Bartel Bruyn are among the names in the roster of German primitives. Holbein's remarkable portrait of the ill-fated Catherine Howard is lent by The Toledo Museum of Art from the Edward Drummond Libbey Collection. The Cranach, "Crucifixion," in the Worcester Collection, will be matched with another Cranach, "Madonna among the Strawberries," loaned by A. S. Drey and Co. From Mr. Worcester's attractive group of early Germans come such panels as the wonderful little "Christ Bearing the Cross," possibly painted by Master Andre (Vienna, c. 1410) and two examples of the art of Hans Maler. Koerbecke, Sebastian Scheel and Bartel Bruyn's works are to be found in the Ryerson Collection. The Altdorfer, "Nativity," from the Drey Galleries, represents a remarkable German painter seldom encountered outside of his own country. This work, together with a rare English panel that is one of the very few English pictures of the period still in existence and perhaps unique in America, which has just been purchased by the Institute, will present an extraordinary survey of pre-Renaissance painting to which such Spanish panels as the famous Ayala Altar-piece

(dated 1396) and the lyrical "St. George and the Dragon," by the Master of the St. Georges, already in the museum will greatly add.

AMAZING SHOW AT MODERN MUSEUM

(Continued from page 3)

throughout the Mayan work and which, perhaps, gives it its curious dominant quality. There is power in the Head from Uxmal with its grey-stained eyes. There is power in the Serpent Head from Copan—power even in the tiny hand which grips the edge of the altar in the Lintel from Piedras Negras. After seeing these things one understands better why, some fifty years ago, Auguste Le Plongeon wrote two large books in an effort to prove that the early Mayan civilization left its mark in Asia, Africa and Europe.

Beyond the Mayan work the exhibit ranges out through culture after culture—Totonac, Toltec, Huastec, Tarascan, Aztec, Quiche, Nazca, Zapotec, Inca—the gamut of old America from Mexico to Peru. Every branch of the arts is represented, from pottery and painting to gold and jade ornaments and rare feather mosaics in the royal red and yellow. It is an extraordinary collection, and one which, as a collection, may not be seen again in a lifetime.

So if you are weary of dead ducks on platters, anaemic nudes with uncertain faces, abstractions too deep for words or critics, landscapes without light and portraits past praying for—if, in short, the whole process of modern art puzzles and annoys you, go and sit among its alleged forebears at the Modern Museum.

PEIPING
CHINA

OSAKA
JAPAN



ORIENTAL ART

PAINTINGS
SCULPTURE
PORCELAIN
BRONZES
POTTERY
SCREENS

YAMANAKA & CO.

680 FIFTH AVENUE

NEW YORK

CHICAGO

846 N. Michigan Ave.

LONDON

166 Piccadilly

BOSTON

456 Boylston Street

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

NEW YORK
PARIS

H. A. ELSBERG

ANTIQUE TEXTILES
OF ALL PERIODS
IN LARGE OR SMALL YARDAGES

51 EAST 57TH STREET Fuller Building NEW YORK

EXHIBITIONS IN NEW YORK

I. J. BELMONT

Wildenstein Galleries

I. J. Belmont, the "Color-Music; Neo-Expressionism" painter, is showing at the Wildenstein Galleries a group of thirty canvases which interpret musical passages from the great composers in color form and color vibration. Mr. Belmont will be remembered in this country from his one-man show held at the Anderson Galleries in the spring of 1929. His work is extremely well known in Paris, where it has been most enthusiastically received. Many will recall that he exhibited at the Bernheim-Jeune Gallery there in June, 1931, and again, at the invitation of the newly organized society, "Les Artistes Musiciens," he showed at the Galerie de la Renaissance in December of last year. Following this display, the French government acquired his "Expression from Massenet's L'Ouverture de Phédre" for the Jeu de Paume Museum.

An indication of the growing appreciation accorded this artist's work in America is the recent acquisition of a characteristic canvas by the Brooklyn Museum.

In the current show at the Wildenstein Galleries there is a conspicuous representation of Wagner, the artist's favorite musician, from whom he has derived much inspiration. Other composers interpreted are Beethoven, Tchaikowsky, Schubert, Brahms, Saint-Saens, Franck, Bach, and Ravel.

Where such an individual mode of expression is presented, we are fortunate to have an illuminating catalog, which makes explicit the philosophy contained in the paintings. This exposition is designed to help the spectator understand the concernment of the painter in his translations of musical structure and movement in terms of color. We are told that the artist sees colors when he listens to music. "Not only in the pictures must quality, form and significance be distinguished, but in the music also. The pure music—its quality, tonal colors, and structural form—and the possible 'story' in the composer's mind should be regarded separately. The painter, Belmont, typically omits the story, attempting to render the music per se and the philosophy suggested by music and story."

In his "Love's Death," inspired by Wagner's "Tristan and Isolde," the dramatic story is ignored and the elements of nature symbolized in a swift blending of dark purple, blue, yellow and rust. The "Prelude to Love's Death," from the same musical composition, evokes in the artist a symbolic poem in color embracing the "four stages of love in ascending series, culminating in the maternal love, which is regarded by the artist as the highest."

Mr. Belmont's expression from Caesar Franck's "Symphony in D Minor," which was reproduced in last week's issue, stands for the constant need to strive which besets all human life. One of the most ambitious compositions is that which gives the color expression of four movements from Beethoven's "Fifth Symphony." At the top of the painting, corresponding to the vigorous first movement, is a form resembling a Christ or Buddha, enlightening the world. Beneath is a restful passage in tune with the serenity of the second movement; and next a tonal development which symbolizes man acquiring wisdom. At the foot of this vast canvas there are depicted symbols which suggest defeat in life, and possible victory after death.

The powerful use of color to parallel the spiritual development of man is brilliantly set forth by this painter, who tends to use rich reds and purples to symbolize the earlier stages, these fusing, with man's elevation, into the more delicate yellows and blues. All of the canvases are highly original, symbolic and mystical, the many gradations of colors defying description. In music, all expression is possible, and in these sincere attempts to paint music there is the same spiritual approach, and, in some of the paintings, a like grace and articulation.

The lovely new Wildenstein Galleries make an especially happy setting for the display of these works.

BEN SHAHN

Downtown Gallery

At the Downtown Gallery this week Ben Shahn is showing his series of sixteen gouaches dealing with the Mooney Case. The foreword to the catalog is written by Diego Rivera. I am told that the Mexican artist became acquainted with Ben Shahn's work last year when he dropped in to see the Sacco and Vanzetti canvases by an art-

ist who was then unknown to him. Rivera was so impressed that he later employed him as an assistant on the murals which, until Tuesday, he was doing for Rockefeller Center.

This show at the Downtown Gallery emphasizes an alive issue of the moment: the place of propaganda in art. And from the point of view of propaganda, Ben Shahn could not have a better case than that of Mooney. Yet I do not see how these paintings advance the cause. To me, they are purely illustrative in treatment. They do not, as they surely should, rouse the emotions and quicken the will to action in behalf of a man so abominably condemned to suffer. They are rather a personal outlet for those feelings for his class which, as Mr. Rivera says, absorb the artist.

Rivera, on the other hand, holds that the "case of Ben Shahn demonstrates that when contemporary art is revolutionary in content, it becomes stronger and imposes itself by the conjunction of its esthetic quality and its human expression. To the extent that it answers the demands of the collective spirit, the collectivity will respond by according success to the painter." An easy recipe to insure success, but not one that will necessarily produce what we call art. Rivera, however, greatly simplifies the whole question by holding that "art should be propaganda," a point of view which will certainly come in for a lot of discussion this coming week.

Looking at the works as painting, however, one is struck with the fine feeling for color. Here one senses the artist in the man, expressing himself, as it were, subconsciously. In the "Three Lawyers for the Defense," for example, Ben Shahn depicts the men ranged in a row against a gray background, making, obviously, no effort to please. But he cannot help it. Unconsciously, one feels, he enlivens dull grays and browns with beautiful play of light and shade. Again, the artist portrays the "Two Witnesses," Mellie Edeau and Sadie Edeau, with uncompromising realism, but can't resist giving one of the ladies a beautiful yellow hat. His color range is small, but with one green, one blue, a yellow, rose and black he can do a great deal. Even in the portrayal of Gov. James Rolph, Jr., which is a telling bit of character delineation, reproduced in last week's issue, one is conscious of an unusual warmth of color, introduced by a sumptuous pink car, contrasted with a yellow waistcoat and buttonhole flower.

KNOEDLER



EXHIBITION OF RECENT PAINTINGS BY

YOUNGER ARTISTS

OF THE

PARIS SCHOOL

May 15 to 27

ALSO

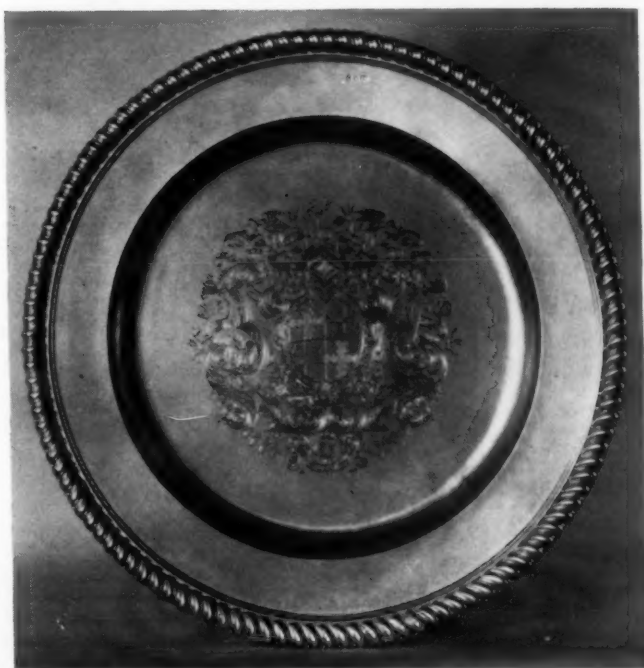
FRENCH ENGRAVINGS OF THE XVIII CENTURY



14 East 57th Street
New York

LONDON
15 Old Bond St.

PARIS
17 Place Vendôme



A rare Queen Anne
Sideboard Dish.
Maker, John Char-
tier, London, 1707.

Engraved with the
Arms of Henry
Lawrence of St.
Ives, Co. Hunting-
don. Diameter 24
inches.

A Specimen from my Collection of Early English Silver

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL
SILVER, MINIATURES, ANTIQUE
JEWELS, FINE SNUFFBOXES

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W. 1

Cables: "Euclase, Wesdo, London"

Established 1870

VALENTINE GALLERY

69 East 57th St., New York

12 Rue Godot de Mauroy, Paris

SELECTED PAINTINGS
BRAQUE, CEZANNE, DERRAIN, RAOUL DUFY, LURCAT,
MATISSE, MODIGLIANI, PICASSO, RENOIR,
DOUANIER ROUSSEAU

THANNHAUSER GALLERIES

B E R L I N
TIERGARTENSTRASSE 1

LUCERNE
HALDENSTRASSE 11

**DEAN CORNWELL,
MURALS****ARTHUR B. DAVIES,
POCHADES****R. P. R. NEILSON,
PORTRAITS****Grand Central Galleries**

One of the largest exhibitions to be presented in New York in recent years is that of three hundred oil, water color and pastel studies for the murals in the Los Angeles Public Library and the Lincoln Memorial Shrine, Redlands, Calif., executed by Dean Cornwell, and on view at the Grand Central Art Galleries until May 23rd. The murals are the largest ever executed in oil and required five years in the making, being only recently finished. The cartoons which are on exhibition indicate enormous works with involved compositions of pyrotechnical virtuosity. For the encouragement of the "South Paw" enthusiasts, it can be definitely stated that these tremendous works were all executed with Mr. Cornwell's left hand.

An exhibition of small bronze reliefs and pochades by Arthur B. Davies, from the collection of his son, David Davies, are also to be seen. These include ten landscapes and eight figure subjects in oil as well as twenty-nine small bronzes, most of which are bas-reliefs mounted on velvet. Among the small paintings are found "Emerald Lake," "Gray Mountains," "Approaching Storm" and "Age and Youth." The little bronzes are particularly charac-

teristic, and include "Beauty and Good Fortune," "Venus and Eros," "Dionysian Priestess," "Phyllis," "Clytemnestra" and "Amphitrite."

Raymond P. R. Neilson, A. N. A., also opened his one man show of recent portraits at these galleries this week. Mr. Neilson's exhibition harks back to the elegant English XIXth century of portrait painting. In addition to the beautiful quality of velvets and satins and stylized coiffure, Mr. Neilson adds the last aristocratic touch of perfectly polished finger nails and exquisite gems to the accessories of his charming lady sitters. Certainly no Duchess with flowing plumes from the brush of Gainsborough could be more appealing than Mr. Neilson's American Sub-debs.

**THE ART OF MICKEY
MOUSE****Kennedy Galleries**

An amazing and amusing interlude is to be found in the present exhibition at the galleries of Kennedy & Co., where the fabulous conceptions of Minnie and Mickey Mouse, done in water color as well as pen drawing, by Walt Disney, are now holding forth. The water colors consist of stills from the "King Neptune" and "Flowers and Trees" reels of the colored moving pictures of the "Silly Symphony" series. The drawings, also stills, are concerned with the popular pair's activities in "Ye Olden Days," "The Nightmare" and "Mickey's Mellerdrummer," with a few extemporaneous subjects thrown in for good measure.

Aside from the artistry contained in the studies, Mr. Disney may be likened

to a Hollywood director, for it is he who is responsible for the emotions registered by his protégés, and in this latter category his triumph becomes complete. The emoting denoted by these engaging little adventurers cover a huge gamut, and while it must be remembered that Disney has at his back and call an endless list of technical experts to introduce gags and situations, the final recordings rest with his own technical powers.

While the whole is replete with humor, certain of the drawings, such as the whimsical "Attention" and "Cabin in the Cotton," reach heights unattainable by others. Perhaps the "Famous Bedstead" from the "Nightmare" yields the funniest of the drawings; by its grotesque and gigantic proportions it is reminiscent of the famous "Bed of Ware." The recent innovation of color in the "Silly Symphony" series served to increase their popularity tremendously, and here the caperings are best tokened by the "Calisthenics" from the "Flowers and Trees" film, and the almost tenderly rendered "Flight" from "King Neptune."

Mr. Disney's introduction to the art world was made possible by the efforts of the College Art Association, and for them it must be said that this exhibition is by far superior to some of the others they have been instrumental in arranging.—R. E. S.

**CHINOISERIE AT
ELINOR MERRELL'S**

Miss Elinor Merrell is well known for her fine collections of printed fabrics, and for her expert knowledge

in this field. The widespread attention attracted by the exhibition of printed materials at the Metropolitan Museum two years ago is still vividly alive in the memory. It was, moreover, a symptom of the general and increasing interest in this subject, which interest is quite natural. After all, far the greatest part of our modern textile production consists of printed silks, cottons and linens.

Miss Merrell on this occasion devoted her exhibition to Chinoiserie subjects exclusively and has gathered about fifty most interesting specimens of this very charming and amusing phase of XVIIIth century art. Chinoiserie is more than a mere result of the then current interest in the Far East. If it were only that, it would be fundamentally dull or pedantic as are all reconstructions of a world that is not ours. In reality the XVIIIth century possessed enough happy ignorance of China to make chinoiserie a gay and untrammelled expression of its own spirit. It is nothing but a disguise to help drown inhibitions. The chinoiserie flowers are the flora of Utopia with their charming and irrational forms created by the fancy of such designers as Hucquier and Pillement. All those garden pavilions, pleasure boats and mountain retreats are the abode of an XVIIIth century which disguised itself in a strange mixture of China, Japan and India, in order to flirt unreservedly with those Chinese maidens who in their turn pretended to embody the preciousness of the Far East.

Miss Merrell's exhibition comprises specimens from the beginning of block printing in monochrome and various

colors, that is from about 1765 on. It leads through the copper plate engravings and roller prints of Jouy, Nantes and various English manufacturers, right up to the hesitating sentimentality of the Victorian age.

R. M. R.

**MONTROSS HAS AN
INTERESTING SHOW**

Paintings, sculpture and textiles by students of the Sarah Lawrence College, Bronxville, N. Y., are now on view at the Montross Galleries, and will continue until May 20. The exhibition contains work of uniformly high interest, and, frequently, of unusually fine quality. A still life by Lulu Knight will be found reproduced in this issue, and a review of the show as a whole will appear next week.

**PHILADELPHIA HAS
WALTER PACH SHOW**

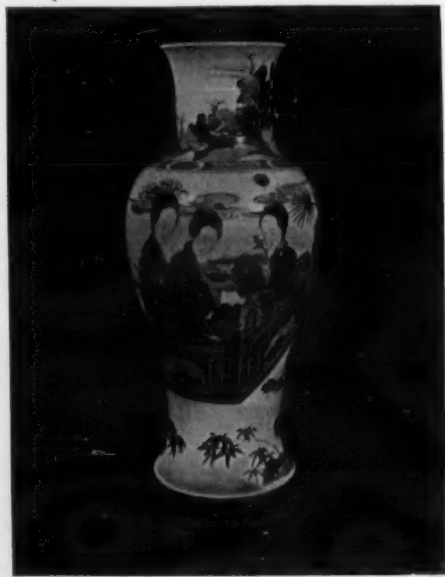
PHILADELPHIA.—Walter Pach, internationally known painter, etcher and lecturer, is holding a one-man exhibition of his paintings and water-colors at the Modern Galleries, 1333 Walnut Street, in the Fidelity-Philadelphia Building from May 12 to May 27. Mr. Pach is represented in many museums and private collections both at home and abroad.

P. & D. COLNAGHI & CO.

BY APPOINTMENT



ESTABLISHED 1760

PAINTINGS**DRAWINGS****PRINTS****OLD AND MODERN MASTERS****144, 145, 146 NEW BOND STREET, LONDON, W. 1.****CABLES: COLNAGHI, LONDON****RALPH M. CHAIT****600 MADISON AVE., N. Y.****at Fifty-Seventh Street**

Rare Famille
Verte Vase
Kang Hsi period,
1662-1722
Height 18 inches

**EXHIBITION OF RARE
CHINESE PORCELAINS**

Member Antique and Decorative Arts League

Scott & Fowles**Paintings****Drawings****Bronzes****745 Fifth Avenue***(Sixteenth Floor)***South East Corner of 58th St.****NEW YORK CITY****Antiques***of Distinction**Furniture, Tapestries***OLD MASTERS****Kunsthau MALMEDE****COLOGNE/Rh.****33 Sachsenhausen****JULIUS H. WEITZNER**

INC.

OLD and MODERN PAINTINGS*Including Examples by***GIOVANNI DEL BIONDO****PETER DE HOOGH****JOOS VAN CLEVE****GILBERT STUART****PIETRO LONGHI****MAGNASCO****REYNOLDS****CRANACH****GOYA****GUARDI****DAUMIER****CARRACCI****REMBRANDT****HENRI ROUSSEAU****THOMAS COUTURE****CLAUDE LORRAINE****JACOB VAN RUISDAEL****122 East 57th Street****New York City**

AMERICAN ART ASSOCIATION ANDERSON GALLERIES · INC

Unrestricted Public Sales of Art and Literary Property

APPRAISALS FOR UNITED STATES & STATE TAX, INSURANCE, & OTHER PURPOSES
CATALOGUES OF PRIVATE COLLECTIONS

ON EXHIBITION DAILY (EXCEPT SUNDAY) FROM MAY 13
SATURDAY FROM 9 TO 6. OTHER DAYS 9 TO 5

VALUABLE PAINTINGS

The Property of

ARTHUR NICHOLSON, ESQ.

LLANDAFF HOUSE, WEYBRIDGE-ON-THAMES, SURREY

MRS. L. F. EASTON

LA CROSSE, WIS.

And Other Owners

The Crucifixion

By Bernardo Daddi (fl. 1320-50)

Madonna of the Immaculate Conception

By Murillo

The Madonna in Glory

By Sir Anthony Van Dyck

Doge Andrea Gritti

By Titian

AND FINE EXAMPLES BY LAWRENCE, NATTIER, SCHREYER, VON LENBACH,
RAEBURN, ROMNEY, PETERS, RIGAUD, CHASE, AND OTHERS

Sold by Order of the Various Owners

TOGETHER WITH

THE "LEE-PHILLIPS" STUART PORTRAIT OF WASHINGTON

Sold by order of the Owner, MRS. JULIA M. SHERMAN of Westport, Conn.

Sale: Thursday Evening, MAY 18, at 8:15 p.m.

ILLUSTRATED CATALOGUE ON REQUEST

AMERICAN ART ASSOCIATION · ANDERSON GALLERIES · INC

HIRAM H. PARKE, *President* : : : : OTTO BERNET, *Vice President* : : : : W. H. SMITH JR., *Vice President*

30 EAST 57TH STREET · NEW YORK

Cable Address: ARTGAL or ANDAUCION

SUBSCRIPTIONS TO CATALOGUES : *Three Dollars Yearly for the Art and Three for the Literary*

LONDON REPRESENTATIVE: SHIRLEY FALCKE, 77 BROOK STREET, GROSVENOR SQUARE, W. 1

London Cable Address: AMANDGAL

The ART NEWS

Published by the
ART NEWS INC.

20 East 57th Street, New York
Telephones PLaza 3-5067-68-69

President S. W. FRANKEL
Editors MARY MORSELL
LAURIE EGLINGTON
Entered as second class-matter, Feb. 5, 1909, at
New York Post Office, under the act of
March 3, 1879.

Published weekly from Oct. 7 to middle of June.
Monthly during July, August and September.

REPORT YOUR CHANGE OF ADDRESS DIRECT
TO US RATHER THAN TO THE POST OFFICE.
A request for change of address must reach us at least
two weeks before date of issue with which it is to take
effect. Duplicate copies cannot be sent to replace those
undelivered through subscriber's failure to send us ad-
vance notice. With your new address be sure to also send
us your old address. The Post Office will not forward
copies to your new address unless extra postage is pro-
vided by you.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$7.00
Canada 8.00
Foreign Countries 8.00
Single Copies25

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Gordon & Margolis 32 East 59th St.
Du Boff's News-Stand 578 Madison Ave.
A. G. Seiler 1224 Amsterdam Ave.
Times Bldg. News-Stand Times Building
Subway Entrance Basement
Wanamakers' (Book Office)
Washington Sq. Book Shop 27 West 8th St.

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

M. Squires S. E. Corner 17th and
Chestnut St.
Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleuharp 339 Hill St.

LONDON

Art News, Inc. Bank Building
16a St. James's St., S.W. 1
David H. Bond 407 Bank Chambers
Holborn, W.C. 1
Gorrings 17 Green St.
Leicester Sq. W.C. 2
May & Williams 24 Bury St.
St. James's S.W. 1
Lechertier Barbe, Ltd. 95 Jermyn St.
S.W. 1

PARIS

Georges Houin 2 Rue de la Plaine
Tel. Diderot 19.09

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXXI May 13, 1933 No. 33

A CENTURY OF PROGRESS

With the impending cessation of activities in the New York Art world, there is general eager anticipation of the opening of the great Century of Progress Exhibition in Chicago on June 1. Commencing with this week's issue, THE ART NEWS will feature a series of articles on this superb display, which will offer an opportunity to study the art of the world from the XIIIth century to contemporary times. Chicago has most wisely entrusted the vast task of assembling the masterpieces for the exhibit to Dr. Robert W. Harshe and his assistants of the Art Institute, with the result that the greatest gathering of masterpieces ever assembled in America will be on view at this time.

Perhaps even more significant than the historical sequence of art treasures on view, will be the epoch-making nature of the event, which seems like a definite affirmation of America's coming of age in the appreciation of art. It is, after all, only forty years ago that Chicago celebrated her spectacular rise to power with the first world's fair. Many who visited this exhibition will remember the story-telling paintings and postured salon pictures which aroused general admiration at that time. It was in the era of Tadema and Bouguereau, of the Munich genre pictures and the romantic Venetian landscapes, in which enamelled textures and overpowering verisimilitude drew their last gasp of admiration before the doctrines of Cezanne and the Impressionists slowly brought us a completely new conception of art. One has only to form a panoramic picture of the treasures to be shown at Chicago this summer to realize what vast



"MADONNA AND CHILD"

By MEULING

This painting from the Martin A. Ryerson collection is included in the Fine Arts Exhibition of a Century of Progress at Chicago.

changes have taken place in our aesthetics.

Although the fair, like all events of its kind, is in the nature of a great popular festival, the paintings which have been assembled are of a quality which testify brilliantly to the new status of our culture. The galleries at the Institute are to be arranged in definite historical sequence, and the collection, despite its large size, has been chosen with an eye toward individual masterpieces. As a result of the great educational work which has been carried forward by our museums during the past decade, a new public has arisen capable of intense enthusiasm for such an opportunity, and the generous cooperation necessary for the realization of a project so vast is outstandingly revealed by the roster of loans made by leading museums, dealers and private collectors. Needless to say, an enterprise of this magnitude has involved the most careful planning over a long period of time, and a thorough survey of the most important examples in each field in all sections of the country.

The exhibition will furthermore come as a special boon to the many art lovers who must this year forego their annual pilgrimage to Europe. As a rule America offers no special exhibition to interest those who remain in this country, but Dr. Harshe claims that visitors to Chicago will be able to see more in three days than in a three weeks' tour of European museums. In addition to this great value for the specialized student, the show will undoubtedly play a most important part in further dissemination of the understanding of art. Despite our fine museums and private collections, masterpieces in this country are scattered over such a wide area that only a man with large funds at his disposal can hope to make any adequate study of the treasures which are actually ours. Dr. Harshe, by concentrating in a single city a great portion of America's finest artistic holdings, is therefore performing an almost invaluable service.

Dr. Valentiner to
Spend His Summer
Vacation in Italy

Dr. William R. Valentiner, Director of the Detroit Institute of Arts, sailed last Saturday on the S. S. Vulcania for a two months' stay in Italy. This vacation is in the form of another leave of absence, and will keep Dr. Valentiner abroad until later in the Fall.

Obituary

SIR JAMES MURRAY

Sir James Murray, who was an art collector of taste and discrimination, died April 12 at his home in Westminster at the age of 82.

As chairman of the Aberdeen Art Gallery Committee from 1901 to 1928, Sir James was chiefly responsible for making the gallery one of the most important in the country outside London. His collection of pictures and drawings, representing modern art, was of high quality. When Sir James sent his collection to Christie's in April, 1927, ten pictures were bought for the trustees of the gallery—examples of Degas, Bastian-Lepage, David Cox, Charles Jacque, Augustus John, Jacob Maris, Orchardson, Giovanni Segantini, J. M. Swan and J. W. Waterhouse.

He was a trustee of the Scottish National Galleries from 1907 to 1922.

ART NEWS TO LIST
LOANS TO CHICAGO

A complete list of the paintings to be shown in the Fine Arts Exhibition of the Century of Progress at Chicago, together with the names of the lenders, will appear in the next issue of THE ART NEWS. An article will also be devoted to the many important French paintings from American collections which will be a further feature of the display, while following that the American masterpieces loaned to the show will also be surveyed in these pages.

RECENT ART
BOOKSTAPESTRY, THE MIRROR OF
CIVILIZATION

By Phyllis Ackerman
Published by the Oxford
University Press, 1933
Price, \$4.75

The author of this publication is well known through her studies in the field of tapestries, which qualify her for the present undertaking: the history of tapestry weaving in a compact and well informed treatise of three hundred and forty-two pages. That the statements made in the text are substantiated by one hundred pages of references and footnotes is an excellent feature. Too often such notes are considered an encumbrance, but their absence permits loose statements and vague assertions.

Miss Ackerman does not limit herself to those phases of tapestry weaving with which the layman is most familiar. Her book shows also a thorough knowledge of the earlier periods of which relatively few specimens have come to us. Nevertheless these early monuments are of extraordinary importance for the artistic evolution of the art. She devotes chapters to the tapestries of the Ancient East, of Egypt, the Roman empire and the early Middle Ages and gives, of course, due importance to the great eras of weaving from the XIVth to the XVIIIth century. Peruvian specimens are dealt with in a special chapter. Three appendices give notes on the technique and aesthetics of the subject. Very welcome remarks on guild regulations, notes on collectors and collections, and an extensive and useful bibliography are as welcome as an extensive index which is found at the end.

To many the idea of using tapestries as a mirror of civilization may seem tempting. However, painting, sculpture, furniture and textiles might be considered as not less faithful reflections. As a matter of fact the author pays less attention to this aspect of the subject than the title seems to indicate, which is a decided advantage. The volume will prove to be a most useful introduction, as well as a practical handbook for those who are already acquainted with the field. It is of course easy to wish for a greater number of illustrations, but this was probably also the desire of the author. The forty-eight plates are singularly well chosen and the writer has tactfully avoided banalities, bringing a certain number of important pieces which are either difficult of access, or are here published for the first time. As a whole the book is a most useful and excellent contribution to our knowledge of this interesting field of artistic creation.

EARLY STEAMSHIPS

By Capt. Felix Riesenber
Studio Publications
Price, \$2.00

This is number four in the series of Currier & Ives prints which have been reproduced in color by the publishers. The text is written in the same interesting style for which the author is remembered in his previous volume, *Clipper Ships*. W. S. Hall again supplies an authoritative list, this time of early steamship prints. The first in this series was *The Spirit of America*, which was a general introduction; the second deals with the Red Indian; the third with Clipper Ships. The entire set is recommended as a most important pictorial source for the history of America in the XIXth century.—J. G.

BERLIN LETTER
By Flora Turkel-Deri

A show of work by American photographers is now being held at the Kunstgewerbe Bibliothek. Among the exhibitors are men and women internationally renowned for their pioneer work in making photography an art medium. The great potentialities of the camera in the hands of capable people are therefore revealed in the variety, the distinct individuality and the positive artistic merit of the majority of the plates on display. Lewis Hine is represented by some of his "work photographs"; Margery Bourke-White by her dexterously handled views of towns, and Edward Steichen and Ralph Steiner give fascinating interpretations of the appeal of modern bridges. Arthur Gerlach achieves subtle expression in the head of a clown, while Will M. Rittase is especially happy in choosing subjects which reveal their peculiar beauty to the camera only. A portraitist seeking to bring out individual characteristics is Jay Leda, while Thurman Rotan's attractive patterns possess a very distinct appeal.

An interesting exhibition has recently been arranged at the Neumann-Nierendorff Gallery where the autographs of persons well known in art and society are shown together with photographs of their heads and hands. The photographs by Jaro von Tscholka are excellent studies embodying subtle qualities of perception, and if there is truth in the Chinese proverb: "Hand-writing is the portrait of the mind," then these multiplied evidences should enable us to penetrate deeply into the mystery of personality. However, one finds that often these revelations of individual character cannot be brought into constructive relation to one another and much of the material on view makes one strongly aware of the puzzle that is involved in the human ego.

A particularly interesting exhibition has been arranged at the Hartberg Gallery, where paintings by Walter Kurau, who died a few months ago, are featured for the first time in Berlin. The artist's name deserves to be remembered, for his work has genuine quality and reveals both consistency and serious purpose. He has a sure feeling for structural form and makes his color express volume and perspective. Kurau is seen at his best in the landscape subjects, in which he achieved convincing finality through breadth and richness of form and color. The greater part of the figure work has, however, a dead quality.

FOREIGN
AUCTION CALENDAR

BERLIN

Hollstein & Puppel

May 26, 27—XVth-XVIIIth century engravings from the collection of a nobleman.

LEIPZIG

E. & A. Boerner

May 22—Rare engravings from the Northwick Park collection and from the portfolio of Friedrich August II.

May 23—The Daumier collection of Carl Schiewind.

May 24—The art library of Artaria & Co.

FRANKFORT

Hugo Helbing

June 13, 14—Art from a noted Frankfort collection.

Joseph Baer

May 26—The library of Chevalier le Paige.

LONDON

Christie's

May 17—English and foreign silver plate, objects of art and vertu, from the estate of the Countess of Strathford.

May 18—Porcelain, decorative objects, furniture and Eastern rugs.

May 24, 25, 26—The important collection of English and French furniture, decorative objects, needlework and porcelain, the property of the late Mrs. Henry Oppenheim.

May 31—Old English silver plate, from various sources.

PARIS

Galerie Simonson

June 12-16—Important collection of engravings, together with old and modern drawings.

LUCERNE

Theodor Fischer

May 17-19—The Baron Kleist collection of paintings, furniture, antiquities and rare armor.

ZURICH

Ulrich Hoeppli

May 26—Graphic art and books.

A Reader Views Whitney Museum Summer Exhibit

The following article was sent in by one of our subscribers. THE ART NEWS would welcome further discussion of this subject, which has been so amusingly presented in the form of this rainy day encounter.

Errors in Eighth Street

There are people in this world who cannot believe themselves wrong under any circumstances. I do not know the psychological explanation of that state of mind, but I do know that it is irritating to encounter and impossible to cope with. Which brings me, by a strange twist, to the latest exhibition at the Whitney Museum.

After some of the lurid uncertainties current at the uptown shows, it was a comfort to turn into the Whitney again. There was Albert Ryder's "Moonlight." There was Edward Hopper's "Early Sunday Morning." There was John Flannagan's meek little elephant with his head between his toes. There was the old majesty of an Eakins portrait and the live, sure line of George Bellows. I climbed the stairs, grateful for the heavy rain that had killed off the Saturday afternoon crowds and left the galleries empty.

But in the hush of the second floor, where Mount Vernon in the abstract looks on Mrs. Gamley in the flesh, I came upon a solitary individual who didn't seem to be having a good time. He was a small, plump man with a shining earnest face and eyes that labored behind thick bi-focal lenses. He stood in the center of the room with a rain-splashed hat in his hand and his air was pressed and worried. After a moment he sidled toward me and whispered:

"I should think they could have done better with the French school, shouldn't you? Some of those American things downstairs are rather good, but I expected more than this of the Modern Museum. I mean, you take that Boutet de Monvel there, for instance,—"

"Why, you've made a mistake," I said. "Someone must have misdirected you. This is the Whitney Museum."

He overrode me instantly with a bland, disbelieving smile. "Yes," he murmured. "The Whitney. I'm going there later to see the Benton murals. Very original, I understand. Now, would you mind telling me which de Monvel that is, like a good chap? They have no catalogues here and my eyes are very bad."

Hoping to confound him, I answered, "That is called Buying Flowers, and the name of the artist is Archer."

He chuckled with a maddening complacency, shaking his head. "I see you're a humorist," he said. "Archer's an American, of course. And this little Renoir here? The flower study?"

"That," I answered, "is by Paul Rohland."

He simply blinked. "It's a Renoir, I don't know," he said. "But you can't mistake those reds. And what a lot of Derain they seem to have! A little of him goes a long way, don't you



THE LATE EDMOND L. KNOEDLER

think? Now, the Gauguin there,—the brown woman with the child on her shoulder. Haven't I seen that in London?"

"Well," I said, "you may have. There's a question about the authenticity of that picture. Some people attribute it to Maurice Sterne."

"Hm!" he murmured. "Odd! Well, on the whole, I may say I'm disappointed. It's such a jumbled group! Picasso, Braque, Cezanne, Van Gogh, Pascin, Puvis de Chavannes—" He gestured toward a painting called The Island of Naxos. "The arrangement is a bit hap-hazard, don't you think? But tell me about the Whitney Museum. The collection there is purely American, I understand."

"Purely," I answered. "And representative, should you say?"

"Well, in a certain sense," I replied. He smiled and peered at me through his glasses. "Yes," he said, "you're a Yankee. You don't commit yourself. I suppose that means I shall be stunned at the Whitney. Power, punch and originality! One hundred per cent American,—what? By the way, have they anything upstairs here worth seeing?"

"Just some line drawings by Maillol and Gaudier-Brzeska," I answered. "Oh. Well, in that case I'll be getting along to the Whitney. Thanks very much."

He hurried off across the cherry carpet, paused for a second in front of an innocent New England village scene and turned to me for one last comment.

"Not a bad Utrillo," he said, and vanished. I went upstairs to see the Benton murals.

ACQUISITIONS AT THE METROPOLITAN

The museum has lately acquired thirty-seven proofs of all the twenty-six engravings which were ultimately collected as Le Monument du Costume. Two of these are by Freudeberg. Thirty-five are by Moreau le jeune, of which there are three with the A. P. D. R., twenty-one before the A. P. D. R. was added, and eleven in the excessively scarce etched state before engraving. Such a collection of proofs of this series is not likely ever to come on the market again.

Moreau's twenty-four engravings for the Monument du Costume originally appeared in Paris as the second (1777) and third (1783) series of engravings to constitute a history of French manners and costume in the XVIIIth century. The first set (not reprinted in the Monument du Costume) was designed by Freudeberg, and the explanatory letter press was printed in two editions, 1774 and 1775. All three series of prints were published with a narrative text that links each set of twelve prints into a story. The first set shows the day of a belle at court, the second shows her after her marriage, and the third shows the occupations of a beau. The Museum has acquired proofs of these last two, as well as of the two prints by Freudeberg which were added to the Monument du Costume after they had first appeared elsewhere under other titles.

Edmond L. Knoedler Dies in France at The Age of Seventy

The many friends of Edmond L. Knoedler, formerly a member of the firm of M. Knoedler & Co., will greatly regret his death on May 6, at the age of seventy, in Hyères, France. Mr. Knoedler had been critically ill for two months following an operation, and indeed had been suffering from poor health for the past eight years.

Mr. Edmond, it will be remembered, was born in New York City, and educated in France in the early eighties. He later joined his father, Michael Knoedler, in the New York firm, maintaining residence in this city for a number of years. Since his health began to fail, however, he resided almost exclusively in the south of France. Mr. Knoedler was well known to both the art world of New York and Paris, and his loss will be felt in both of these centers. He was a member of the New York Yacht Club, and a veteran of the Seventh Regiment of the New York National Guard.

RHODE ISLAND HAS SHOW OF TEXTILES

PROVIDENCE.—Industry combines with art in producing the pageant, "Romance of Textiles," to be given May 18, 19, and 20 by the Rhode Island School of Design in Memorial Hall.

Coming as a climax to Cotton Week, the pageant will be a vivid showing of the historical development of textiles. Everything throughout the pageant, from the elaborate settings and colorful costumes to the rhythmic movements of the dance and the pantomime itself, will be based on the principle of design as it has been and can be adapted to textiles.

The Federal Hill House School of Music is co-operating in the presentation of a special program. Another feature of the performance is a style show of newly designed clothes in modern fabrics. Various manufacturers throughout New England and New York are making a contribution of materials that will be used by the students in making this pageant one that will represent not only the Rhode Island School of Design but also the modern textile industry.

ALLIED ARTISTS RECEIVE PRIZES

Many prominent leaders of the art world attended the twentieth anniversary dinner recently given by the Allied artists of America at the Hotel Roosevelt. On this occasion, the organization's gold medal was presented to William H. Fox, director of the Brooklyn Museum, while to Herbert B. Tschudy, curator of painting and sculpture, a gift was made of a portfolio of prints by members of the Society.

The awards to artists exhibiting in the display were also made on this occasion by George Elmer Browne, president of the Society. The Lindsey Morris Memorial Prize of \$200 went to William Chaviceckiole for a work in sculpture, while the Mrs. Louise Betts prize of \$100 was given to Andrew Winter for a painting. Other honors bestowed on this occasion included the Allied Artists Medal of Honor in painting which went to Richard Miller and the Medal of Honor in sculpture which was won by Edward McCarten.

Albright Gallery Has Two Shows of Modern Americans

BUFFALO.—American pictures predominate at the Albright Art Gallery of Buffalo, now that practically the whole south wing is given over to the Eleventh Annual "Salons of America," and the "Comparisons and Contrasts" shows. Both exhibits were arranged by the College Art Association and are on view at the Gallery until June 15th.

The quality of the forty-two pictures included in the "Salons of America" show is surprisingly high. Especially notable is Emile Branchard's "Silvery Noon," a winter scene with a subtle Oriental simplicity. It is nature ordered, rhythmic, deeply felt. Alexander Brook's figure study called "Model Seated," also has a fine simplicity and well-studied design. The plastic quality of the forms is deeply grasped and definitely "arrived." The three pictures by the Americanized Japanese: Bumpel Usui, Chuzo Tamotzu and the much publicized Yasuo Kuniyoshi, are curiously similar in their linear, almost stringy handling of color. Alfonso Oddo's "Eggs," showing eggs both open and closed, is precise and clear, with a well-thought out design. The subtlety of the color prevents the composition from being too rigidly mechanical.

The "Descent from the Cross," by Martin Craig, is a brave attempt to paint religious subject matter—which does not quite come off. He strives for his effect by means of dense atmosphere, overcast background and a ripple of ghastly light on the human forms. M. de Corini's musing depiction of a Parisian alley has a striking composition. The eye is led down the alley after being introduced by a dancing figure painted on the wall at the side.

Like so many modern portraits, Milton Avery's depicts a psychopathic case. The lady gazes out at us with cruel intensity,—her clenched hands, as well as the artist's clever handling of sombre tones, aid in producing a powerful effect. Stuart Davis' "Place des Vosges" is an interesting abstraction, consisting of red, yellow, blue and gray areas arranged strikingly upon the canvas. The "Edgewater Boat Club," by Wood Gaylor, is gay and amusing, with splendid stiff figures enjoying themselves in the brilliant colors. Esther Pressoir's "Still Life," is another abstraction. The forms are arranged to make a strong design, tense and vivid.

In the "Comparisons and Contrasts" show, forty American paintings are arranged in pairs around the gallery. Each pair shows two individual attitudes toward the same subject matter—portraits, nudes, landscapes, still lifes, etc.—placed side by side. The comparison which one is forced to make mentally in most exhibitions is considerably more vivid because of this juxtaposition.

Some of the more interesting comparisons are: the newer still life pictures by Simka Simkhovitch and Alfred Maurer; portraits by John Carroll and Harold Weston; nudes by Emil Ganso and John Sloan. Violently contrasted, with the more "radical" artists carrying off honors from the conservatives, are: the landscapes by Emile Branchard vs. Herbert Meyer and the still lifes by Ben Benn vs. R. Dirks.

HOWARD YOUNG GALLERIES

OLD AND MODERN
PAINTINGS

NEW YORK
677 FIFTH AVENUE

LONDON
35 OLD BOND ST.

LIBRARY ISSUES REPORT ON PRINTS

The call for prints of an individual artist does not prove an interest in that artist for himself. Cruikshank is often required for the sake of the book he illustrated; Caldecott, for Christmas scenes; Carie Vernet, for horses; St. Mémin, for portraits; Alexander Anderson, for trades; Doney, for flatboatmen; Bosse, for illustration of a thesis on the Prodigal Son. If Currier & Ives top Rembrandt in the record of books used, it is because people want to know what prices have been brought by prints which they have to sell; while the user of material on Rembrandt is, in most cases, studying the artist's etchings. The smaller numeral may carry more significance than the larger. One call for an artist may mean more than many for another, for there is, after all, such a thing as gauging results by the intention of the visitor as well as by the setting down of figures on the "best seller" principle. The "one-call" men throw a most interesting sidelight on the needs and demands of the public, indicating a much wider departure from the beaten track than do the more popular artists.

A few names selected from A to C may serve to show this, alphabetical arrangement emphasizing contrasts: Aiken, Amman, Andreani, Beltrand, Botticelli, Boutet de Monvel, Will H. Bradley, Breughel, Brockhurst, J. T. de Bry, J. H. Bufford, Burgkmair, Carlgie, Jay Chambers, Chauvel, Chiffart, Chodowiecki, T. M. Cleland, Cochlin, Crosby, Otho Cushing. What a zig-zag run they indicate, through various countries, periods, styles, subjects, objects, and individual expression. It is worth noting also that some of the names point to the connection of the illustrated book, and the design of the book as a whole, with the field of prints.



"THE ANNUNCIATION"
By THE MASTER DE MOULINS

In all of this, the human interest is evident, if not so obvious as when a definite piece of information, having no direct connection with prints, is sought. It may run from the demand for quick satisfaction of the day's need to the scholarly research into some special problem. Mention of a few cases will suffice to emphasize diversity once more. Grandville, John Rubens Smith, Buhot, J. D. Harding (for a thesis on the influence of British landscape art on French) have been the objects of the specialist's search, as have seal and paste prints, and prints once owned by Washington. Then, the needs of the moment—cross-section of a leech, bohemianism in New York, Goethe illustrations made in America. Subjects that continue to be asked for are: the

technique of print-making, particularly etching and wood engraving; bookplates; book illustration; caricature. In the last, again, a variety of purposes come into evidence.

The largest public reached by the Prints Division is served by exhibitions. Those held during 1932 were "Modern Etchings," "Chiaroscuro Prints Through Four Centuries," "Edouard Manet: His Prints and Illustrations," "S. L. Smith," "Timothy Cole," "Recent Additions," "Bookplates" (pictorial and heraldic). Visitors in the Print Gallery (Room 321) numbered 104,854 and in Room 316, 153,500. American Historical Prints, Early Views of American Cities" (Pheps Stokes Collection) remained on view in the main corridor, third floor. Prints were contributed to

exhibitions in the Main Exhibition Room and elsewhere, particularly "America on Stone."

Short articles descriptive of these exhibitions were prepared by the Chief of the Division and were published in the Bulletin throughout the year.

The material to meet all these demands has been increased by 2,523 prints, a few by purchase and the rest by gifts. Among the donors were Mr. Erich Cohn, Mr. T. E. French, Dr. I. Wyman Drummond, Mr. Stuart Otto, Dr. H. T. Radin, Mr. Harry B. Weiss, Mr. A. H. Wiggins, Mr. Lucius Wilmerding, Miss Alberta Doremus, Mrs. Bella C. Landauer, the Estate of David Belasco; Friends of the Print Room; the late Edward G. Kennedy; and an anonymous friend.

PARIS NOTES

A most interesting retrospective exhibition of the work of Marius Bauer has just closed at the Galerie Jean Charpentier. This display, which brought together some of the artist's finest work, was under the patronage of M. de Monzie, the Minister of Education, M. de Jonkheer Loudon, Minister of the Netherlands, and M. Bollaert, Director General of Fine Arts.

On the occasion of the seventy-fifth anniversary of its founding, the *Gazette des Beaux Arts* is organizing, under the patronage of the Minister of National Education, and with the co-operation of the Académie Goncourt, a large display of manuscripts and souvenirs once belonging to the Goncourt brothers. This display, which will be held for the benefit of needy artists and writers, will open in May.

The Condé Museum in Chantilly sends an announcement that during the course of the spring and summer season, three special exhibitions will be held: drawings of the French school; drawings by Poussin and bindings of the XIXth century. These displays will open May 6, July 1 and September 2, respectively.

An exhibition entitled "Decor de la Vie sous la Troisième République de 1870 à 1900," opened at the Musée des Arts Décoratifs late this month. The display, which was arranged with the aid of a number of leading collectors, includes an important series of paintings, jewels, objets d'art, sculptures, furniture, textiles, etc. The group as a whole vividly recalls an epoch which though comparatively close to us from the point of view of time, is completely different in spirit.

OLD
MASTER
PAINTINGS

FRANK T. SABIN

ESTABLISHED 1848

172 NEW BOND STREET, LONDON, W. 1

CABLES: SABINUS, LONDON

ENGRAVINGS
&
DRAWINGS

WILDENSTEIN & COMPANY

INC.

BELMONT

COLOR-MUSIC; NEO-EXPRESSIONISM
PAINTINGS

UNTIL MAY 20th

MSK.20

19 EAST 64th STREET, NEW YORK

57 Rue La Boetie, Paris

C. T. LOO & CO.

48 Rue de Courcelles, Paris
559 Fifth Ave., New York

Chinese Antiques



Branches

SHANGHAI

PEKIN

LOEWI

VENEZIA

San Trovaso 960

PERIOD ROOMS, FURNITURE
EARLY TEXTILES & RUGS

BELMONT GALLERIES

576 Madison Ave., N. Y.

Old Masters
Portraits of All Periods
Primitives of All Schools
Paintings Bought
Paintings Authenticated

VAN DIEMEN & CO.

LILIENFELD GALLERIES

General Representative

PAINTINGS

21 EAST 57th STREET
NEW YORK

Columbia Plans Summer Courses

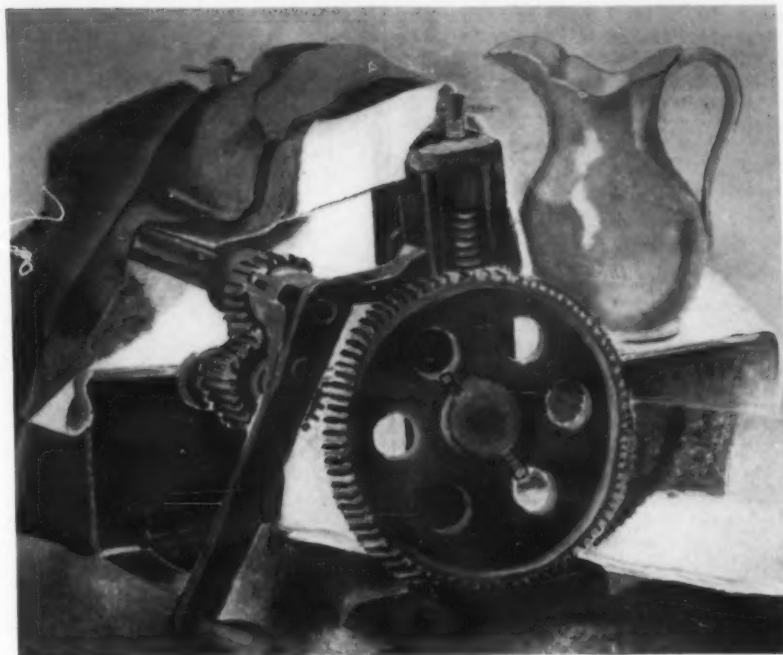
A varied program of fine arts will be presented in the Columbia University Summer Session from July 10 to August 18, according to Director John J. Coss. The place of art in civilization, appreciation, art structure, drawing, painting, modern architecture and art education are among the subjects announced.

The history of art from prehistoric cave paintings to present-day architecture will be surveyed by Prof. Emerson H. Swift in a course on art and environment. Prof. Swift will also give illustrated lectures on modern architecture, emphasizing the evolution of American architecture from the Colonial period to the present. Greek architecture and sculpture will be given under Prof. Clarence H. Young, who will also comment on the minor arts, such as terracottas and vases.

Sculpture of the Italian Renaissance and northern Renaissance painting, including Dutch, Flemish and German masters, will be studied under Prof. Stanley Hart. Jerome A. Klein will describe the influence of Italian Renaissance art on Gothic in other countries and the rise and spread of the succeeding Baroque, and, in another course will treat the stylistic development of European painting from the XVIIth century to the present day. The aesthetic enjoyment of architecture, sculpture, painting, and the civic, graphic, and theatre arts will be the theme of a series of lectures in art appreciation given by members of the faculty of fine arts. Courses in the teaching of fine arts will be given by Prof. Belle Boas, Prof. Sallie B. Tannahill, and Miss Lucia W. Dement. In the field of art structure, Mrs. Pauline Blake Johnson will illustrate the fine quality of works of art through examples and lantern slides, and will direct creative work in designing pottery, textiles, metal, lettering, posters and book illustrations. In an introduction to design, she will point out ways of arranging and combining light, dark and light, and color to produce fine quality—spacing, proportion, subordination, and rhythm.

A course for professional designers and teachers of advanced design with reference to art in industry will be supervised by Prof. Boas. At Woodstock, N. Y., Albert W. Heckman will conduct field work in the development and application of design. Modern styles of lettering as well as the historic development of writing and lettering from ancient to modern times will be discussed by Prof. Tannahill. Advanced students capable of doing independent work will enroll in a course on studio problems under Professors Tannahill, Boas, Belle Northrup, and Arthur R. Young. Instructors in drawing and painting will include Prof. Charles J. Martin, Miss Elsie Ruffini and Mr. Young.

Art essentials for home life will be outlined by Miss M. Sibyl Browne, while home furnishings and house decorations will be studied under Mrs. Ruth R. Tregenza. Prof. Northrup will give two courses in costume design; Miss Browne will direct costume design for the stage. Art industry will be taught in Reginald P. Baker's courses in metal-working and Charles B. Upjohn's courses in clay modeling and pottery.



"ETCHING PRESS"

Included in the exhibition of work by Bradley Walker Tomlin's pupils of the Sarah Lawrence College, Bronxville, N. Y., now current at the Montross Galleries.

By LULU KNIGHT

CHICAGO ARRANGES ART FOR KIDDIES

CHICAGO.—During the course of a Century of Progress Exposition, the Department of Fine Arts will pay special attention to children. In the Art Institute building, in the southeast corner on the main floor, is a delightful Children's Museum, endowed by two Chicago lovers of children, Mr. and Mrs. Charles H. Worcester. The curator, Miss Helen Mackenzie, has planned a splendid program for the kiddies. The Art Institute expects them to come to the great fair in hundreds of thousands, for there will be so much for them to see and to wonder at. As one little urchin said, the strange things they will see will "make um eyes bug out, make us breeve hard!" They will be interested in the queer negro sculpture from Africa, the fountain of the boys fighting over the dolphin, and the unwrapped mummies in the Egyptian collection. Miss Mackenzie every week day from June 1st to November 1st at 11:00 A. M., will conduct a gallery tour through the building to see the paintings, sculpture and prints, and all the

strange and interesting things. The fee will be ten cents for each child.

PAINTINGS
WATERCOLORS
SCULPTURE
ETCHINGS

MILCH
GALLERIES

108 WEST 57TH STREET
NEW YORK

The
NEWHOUSE
GALLERIES

PAINTINGS

578 MADISON AVENUE

CORNER 57th STREET

New York

484 N. KINGSHIGHWAY, St. Louis

EHRICH
GALLERIES

PAINTINGS

36 East 57th Street
New York

CINCINNATI BUYS CORNELIS DE VOS

CINCINNATI—An important purchase recently made by the Art Museum is the "Family Group" by the Flemish XVIIth century master, Cornelis de Vos. This painting, an example of his best and most characteristic work, was acquired by funds derived from the bequest of the late Kate Banning, and will remain as a memorial of her generosity to the Museum.

The painting is very fine in composition and shows a masterly portrayal of character in the husband and wife, beautifully detailed handling of the lace and other accessories of dress, as well as a richness of coloring that is extremely pleasing. It takes an important place among the examples of portrait painting in the museum and completes the history of the development in this field of art.

RECENT SHOW BY MISS H. HAMILTON

Miss Hildegard Hamilton, artist and author, held recently an exhibition at the Women's University Club, 106 East 52nd Street, of some of her paintings, made in Belgium, France, Corsica, Spain, Virginia and New England. The artist's favorite subjects are street scenes and picturesque bits which she has noted down in the course of extended travels. Many of these were on view in the exhibition held in Washington last Fall. Miss Hamilton is a member of the National League of American Pen Women, the Ten o'Clock Club in Washington, D. C., and the American Women's Clubs of Paris and London.

WEEKLY SAILINGS

PLYMOUTH (ENGLAND)
BOULOGNE-SUR-MER (FRANCE)
ROTTERDAM (HOLLAND)

HOLLAND
AMERICA
LINE

29 BROADWAY NEW YORK CITY, N. Y.
OR OFFICES & AGENTS EVERYWHERE

COMING AUCTIONS

AMERICAN-ANDERSON GALLERIES

SHERMAN, NICHOLSON, EASTON ET AL. PAINTINGS

Now on Exhibition
Sale, May 18

The "Lee-Phillips" Stuart portrait of George Washington, which is the property of Mrs. Julia M. Sherman of Westport, Conn., and a XIVth century primitive by Bernardo Daddi, the property of Arthur L. Nicholson, are featured in a sale of paintings to be held the evening of May 18 at the American-Anderson Galleries. The Nicholson collection also includes XVIIIth century British portraits and examples of the work of Italian, Flemish and Spanish Old Masters. Another important aggregation to be offered at the same time is that of Mrs. L. F. Easton of La Crosse, Wisconsin, comprising European paintings of the XVIIIth and XIXth centuries. The exhibition is now open, and will be on view every day except Sunday, May 14, when the galleries are closed.

The "Lee-Phillips" bust portrait of Washington, which was painted about 1796, has been authenticated by the expert, Theodore Bolton in a letter dated Brooklyn, Jan. 18, 1924; by Albert Rosenthal, of Philadelphia, in an article in the *Philadelphia Public Ledger* of Feb. 17, 1924; by Royal Cortissoz, in the *New York Herald Tribune*, Oct. 5, 1924, and by the late Thomas B. Clarke. This is the first Washington portrait of the Vaughan type, showing the right side of the face, to be offered at public auction since the sale of the Vaughan picture in 1912 at Philadelphia. George C. Mason in *The Life and Works of Gilbert Stuart*, 1879, records a portrait of Washington owned by the Phillips family of North Andover, Mass., who claimed that it "was painted by Stuart for Francis Lightfoot Lee of Virginia." The present picture is evidently the portrait referred to. An affidavit dated July, 1924, by the last owner, Miss Pauline Willis, a great-great-granddaughter of Lieut. Gov. Samuel Phillips of Andover, states that the portrait had descended in her family from Lieutenant-Gov. Phillips, to whom it was presented in 1796 by Francis Lightfoot Lee of Virginia. A full account of the historical background of the picture will be given to the purchaser, in a brochure written by Mr. Frederick P. Sherman.

A three-quarter length portrait of "Miss Sarah Siddons," by Sir Thomas Lawrence, from the collections of G. Morant, Esq. 1847, and Capt. R. S. Frazer-Mackenzie, Netley Park, Surrey, was painted about 1797. Sarah and her young sister Maria, daughters of the famous actress, were painted many times by Lawrence.

"Much Ado About Nothing," in the Nicholson collection, was painted by the Rev. Matthew William Peters for Boydell's "Shakespeare Gallery" in 1789 and was dispersed at the Shakespeare Gallery Sale, in London, May 20, 1805. The work has passed through the collection of Sir Francis Baring and the Rt. Hon. the Earl of Northbrook. An engraving made by Peter Simon in 1790, and a MS. certificate by W. Roberts accompany the painting.

Other XVIIIth century British portraits in the same collection, include Romney's "John Henderson, in the Role of Macbeth," painted about 1780;

a "Portrait of a Young Lady of the Granville Duff Family," an early Romney, painted about 1774, from the Bulwer-Lytton family, Heydon Hall, Norfolk; and Gainsborough's "Mr. Kilderbee, of Ipswich" painted about 1760, from the collection of Sir Algernon de Horsey, Cowes, Isle of Wight, a descendant of the sitter. Raeburn is represented by "Mrs. Hogg of Edinburgh," and "The Young Brothers Wood," painted about 1818, on which W. Roberts, in a letter, dated London, March 14, 1925, which accompanies the painting, comments as follows, "This is a particularly good example of the artist's sympathetic and winsome manner of depicting young children on canvas."

"The Madonna in Glory," once the property of Louis XIV, has passed through many English collections. The work has been recorded in Smith's *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1831, Vol. III, recorded and illustrated in Dr. Gustav Gluck's *Van Dyck* (Klassiker der Kunst) 1931; and engraved by Ballu and Beckett.

"Madonna of the Immaculate Conception," by Murillo, in the Nicholson group, is accompanied by an affidavit, under the seal of the Royal Academy of San Fernando, signed by Don Simón Avalos and Don Juan Riano, which embodies the report of the academy, after careful examination, that the picture is an original by Murillo, painted during the period of his second style.

"The Crucifixion," by the XIVth century Florentine, Bernardo Daddi, is accompanied by the certificate of Dr. W. Suida, dated London, March, 1931. Other primitives include a "Madonna and Child" by Andrea Previtali, Italian. A MS. certificate (translation) by Prof. Aldolfo Venturi, dated Rome, 15 July, 1930, accompanies this painting and in it Prof. Venturi refers to it as "One of the best examples of the art of Previtali, at a period in which he is influenced by the styles, both of Alvisse Vivarini and Cima."

Among the French paintings in the catalog is Nattier's three-quarter-length portrait of "Mlle. Louise Benedicte de Bourbon-Conde, Duchesse du Maine."

BROCKELBANK ET AL. CHINESE ART

Now on Exhibition
Sale, May 19

A collection of Chinese single color and decorated porcelains, bronzes, lacquer furniture, screens and paintings on paper, silk and glass, the property of Gerald Brockelbank, of Henley-on-Thames, England, will be sold by his order, together with items from other owners, at the American-Anderson Galleries on the afternoon of May 19. A large representation of famille verte and rose porcelains, peach-blossoms and sang de boeuf, a small group of pottery and a few tapestry pictures are offered on this occasion.

A wide variety of bronzes range from Chou to Ming. In the former category is found a tripod incense-burner with notable green patina. Han examples include an incense-burner in the form of an archaic monster, inlaid with gold and silver, which comes from the collection of Edward R. Bacon, of New York. Also the property of Mr. Bacon is a ewer of the Tang period, while from the Havemeyer collection comes a two-handled vase of the same provenance.

There is a large selection of the much sought Kanghsi and Chien Lung

specimens, as well as a few examples of both earlier and later period. In the Kanghsi group are to be noted a temple shrine and Kuan Yin statuette in the three color class; some sang de boeuf vases of the slender ovoid, baluster and bottle-shape types, and peach-bloom coupes having the six character mark of the reign.

Among the Yung Cheng porcelains, a rose-verte beaker of baluster form, enamelled with decoration of dragons, birds and flowers, is outstanding; other interesting pieces being a blue and white and peach-bloom bottle, and a vase with four-clawed dragon in blue. A number of turquoise pieces are also found in this category. Variety is given to the collection by an Oriental Lowestoft garniture of the Chien Lung period, comprising three vases with panels having figural and floral decoration executed in famille rose enamels on a turquoise ground.

Among the more important of the earlier specimens is a pair of Ying Ch'ing gallipots and a celadon bottle-form vase, while of the Ming period are a Lang Yao bottle with mottled blood-red glaze, two three-color temple jars with floral decoration in white slip, and cobalt blue and sapphire blue glazes respectively.

The antique lacquer features two late Ming cabinets in red, incised with rich decoration of dragons and floral motives. Among the later pieces are such items as a Kanghsi throne table, a Yung Cheng carved wood screen inset with famille rose plaques and a pair of Chien Lung red and black lacquer cabinets. A Ming Ko'seu tapestry picture, woven with landscape and figural scenes, will attract attention in this section.

FURNITURE OF VARIOUS OWNERS
American-Anderson Galleries—A collection of furniture and objects of art was sold by order of the owners, Mrs. B. L. D'Aubigne, Mrs. E. G. Harbeck and Walter Needham, with additions, on the afternoons of May 3, 4, and 5, realizing a grand total of \$41,238.50. Below are listed the highest prices obtained in this sale:
191—Knabe grand piano, with player attachment; Mrs. John Hanna.... \$670
276—Pair of repoussé silver cathedral lamps, Italian XVIIIth century; Frank Schnitger..... 550
476—Length of fine Genoese ruby velvet, Italian, XVIIth century; length 46 yards; M. Sperer..... 510
582—Two Elizabethan needle work panels, English, late XVth century; showing a king and queen holding court; M. Sperer..... 600
593—Louis XVI Aubusson pastoral tapestry, "Divertissement Rustiques," XVIIIth century; M. Sperer..... 600
594—Flemish Renaissance tapestry, "The Story of Israel," late XVIIth century; A. M. Smith..... 600
595—Brussels silk-woven verdure tapestry, about 1700; Symons, Inc..... 750
599—Isfahan carpet, Eastern Persia, about 1600; John C. Donovan..... 500

NEW YORK AUCTION CALENDAR

American-Anderson Galleries
30 East 57th Street

May 18—Paintings from the collections of Arthur L. Nicholson, of Weybridge, England, and Mrs. L. F. Easton of La Crosse, Wisconsin, together with the "Lee-Phillips" Stuart portrait of George Washington, the property of Mrs. Julia M. Sherman. Now on exhibition.

May 19—Chinese porcelains, bronzes, furniture, screens and paintings, the property of Gerald Brockelbank, of Henley-on-Thames, England, with additions from other sources. Now on exhibition.

Rains Auction Rooms
3 East 53rd Street

May 17, 18, 19—Antique English furniture, glass and Lowestoft china, sold by order of Van Straten's Antique Galleries of Amsterdam, together with fine furnishings and oil paintings, sold by order of Mrs. Helen Ennis Kirkman. Exhibition begins May 14.

A. S. DREY

OLD PAINTINGS
WORKS of ART



NEW YORK
680 Fifth Avenue

MUNICH
Maximiliansplatz 7

DEMOTTE INC.

ROMANESQUE, GOTHIC & CLASSICAL WORKS OF ART
STAINED GLASS
PERSIAN MINIATURES
MODERN PAINTINGS

NEW-YORK
25 EAST 78th STREET

PARIS
27 RUE DE BERRI (VIIIe)

"L'ART MODERNE" S.A.

Selected Modern Paintings
Correspondent of Bernheim Jeune
Galleries of Paris
33 Haldenstrasse, LUCERNE

"LA PEINTURE CONTEMPORAINE" S.A.

Paintings by XIXth and XXth
Century French Masters
Correspondents of the Georges Petit
Galleries of Paris
33 Haldenstrasse, LUCERNE

JOHN LEVY GALLERIES

INC.

FRENCH ACADEMIC
MASTERS
of the
XIX CENTURY

ONE EAST 57th STREET
NEW YORK

DOWNTOWN GALLERY "THE MOONEY CASE" by BEN SHAHN Until May 20th 113 WEST 13th ST. - NEW YORK

THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS
Broad and Cherry Streets, Philadelphia
The Oldest Fine Arts School in America
DRAWING, PAINTING
MURAL DECORATION
ILLUSTRATION, SCULPTURE
Illustrated Booklet
Address Eleanor P. Fraser, Curator

WELLS OBJECTS OF ART INC.

ORIENTAL ART

32 East 57th Street

New York

Calendar of Exhibitions in New York

Ackermann Galleries, 50 East 57th Street—Watercolors by Frederic Soldwedel.

American - Anderson Galleries —Eleventh annual exhibition of the Salons of America, to May 20.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

An American Place, 509 Madison Avenue—Paintings by Arthur B. Dove.

Architectural League, 115 East 40th Street —Show of art in metal, stone, wood, and other materials for small churches.

Arden Gallery, 460 Park Avenue—Paintings, art objects and furniture, bird show, to aid unemployed architects, to May 20.

Argent Galleries, 42 West 57th Street—Summer exhibition by women painters and sculptors; flower paintings by Mrs. Carter Leidy, through May; watercolors by Goose Rocks group, to May 27.

Artists Gallery, Towers Hotel, Brooklyn—Exhibition by Brooklyn Painters and Sculptors through May.

Averell House, 142 East 53rd Street—Art for the garden during May.

Barbizon Plaza Hotel—(An American Group). Exhibition of selected paintings and watercolors by ten members, to May 30.

John Becker, 520 Madison Avenue—Exhibition of oils by William Littlefield, Saul Schary, Paul Froelich and five other artists.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Bourgeois Galleries, 123 East 57th Street —Exhibition of Oriental Art; paintings by Emile Branchard.

Brooklyn Museum, Eastern Parkway, Brooklyn—Friedsam bequest; Architects' watercolor exhibition, to June 1; Rembrandt etchings and Whistler lithographs to May 31; Rembrandt etchings and Whistler lithographs, to May 31; Exhibition of fine color reproductions, May 18-June 15.

Brummer Gallery, 55 East 57th Street—Classical sculpture, paintings and other works of art.

Business Men's Art Club, Barbizon Plaza Hotel—Group exhibition of work by fifteen members.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue—Chinese art.

Carnegie Hall Art Gallery, 154 West 57th Street—General exhibition of portraits, landscapes, marines, etc., by members.

Contemporary Arts, 4 West 54th Street—Paintings by Martha Simpson, to May 20.

Delphic Gallery, 9 East 57th Street—Southern negro and Tennessee sketches by R. Walker.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street—"The Mooney Case," a series of sixteen paintings in gouache by Ben Shahn, to May 20.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street —Paintings by modern French artists, during May.

Ehrlich Galleries, 36 East 57th Street—Paintings by old masters. Mrs. Ehrlich-Garden furniture and accessories.

Ferargli Galleries, 63 East 57th Street—Recent portraits by Rebecca Lindon Taylor, to May 15. Watercolors by Carl Rotters to May 20. Watercolors by Lamar Dodd to May 21.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery, 144 West 13th Street—Spring showing of selected paintings by contemporary artists.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Annual Founders' exhibition, through May; portraits by Raymond P. R. Neilson, A.N.A., and Small Sculpture and Pochades by Arthur B. Davies, to May 20; group showing of etchings by Davies, Hutton, Lewis, Rivera, Briem, Ely, Young, and Heintzelman, during May; Dean Cornwell's oil, watercolor and pastel studies for the murals in the Los Angeles Public Library and the Lincoln Memorial Shrine, to May 23.

M. Grieve, 386 Park Avenue —Portrait frames. Largest collection of rare examples of all periods.

Grant Studios, 114 Remsen Street, Brooklyn—Etchings by American artists.

G. R. D. Gallery, 9 East 57th Street—Paintings and Sculpture by Johnson, Ramer, Richardson and Silvers, to May 20.

Marie Harriman Gallery, 61 East 57th Street—French paintings.

Harlow, McDonald Co., 667 Fifth Avenue—Prints, oil paintings and watercolors of game, by William J. Schaldach.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 755 Fifth Avenue—Original drawings and watercolors by Walt Disney, creator of Mickey Mouse and the Silly Symphony, sponsored by the United Artists' Corporation and the College Art Association, through May.

Keppel Galleries, 16 East 57th Street—Prints by old masters and contemporaries.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Prints by contemporary artists and old masters.

Knoedler Galleries, 14 East 57th Street—Twenty Rembrandt etchings; Recent paintings by younger artists of the Paris School, May 15-27.

Kraushaar Galleries, 680 Fifth Avenue—Modern French and American paintings.

John Levy Galleries, 1 East 57th Street—French academic masters of the XIXth century.

Julien Levy Gallery, 602 Madison Avenue—Recent etchings by Rouault.

Lillienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Macbeth Gallery, 15 East 57th Street—Thirty paintings by thirty artists; etchings and pastels by Margery Ryerson.

Macbeth Gallery Extension, 19 East 57th Street—Paintings selected from National Academy of Design and Mono-etchings by Bernard Sanders, until May 15.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Modern French paintings.

Metropolitan Galleries, 730 Fifth Avenue—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Display of XIXth century lace shawls, to October 30; joint exhibition with New York and Brooklyn Botanical Gardens—plant forms in ornament.

Midtown Galleries, 559 Fifth Avenue—Group show by members.

Millch Galleries, 108 West 57th Street—XIXth century American landscapes, to May 31.

Montross Gallery, 785 Fifth Avenue —Recent water colors by John Wenger, to May 15; work by Bradley Walker Tomlin's pupils at The Sarah Lawrence College, Bronxville, to May 20.

Morton Galleries, 127 East 57th Street—Paintings by contemporary Americans.

Museum of the City of New York, Fifth Avenue at 104th Street—Special loan exhibition of portrait drawings of contemporary New York actors by Robert L. Benney. Personalities of the New York stage; a century of summer styles, 1800-1900; Cartoons, Caricatures and Comics, 1766-1933; Art of Ancient American Civilizations in relation to our contemporaries.

Museum of Modern Art, 11 West 53rd Street—Selection of paintings from the Lizzie P. Bliss collection; group of drawings by sculptors. American sources of Modern Art, including pottery, sculpture, painting, ornaments, etc.

Newark Museum, Newark, N. J.—Show of Modern American Paintings lent by the American Federation of Arts. Arms and armor from the age of Chivalry to the XIXth century. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Story books illustrated by the Museum. The Victorians—An exhibit of XIXth Century modes and manners, during May.

New York Historical Society, 170 Central Park West (76th Street)—Contemporary prints, manuscripts, newspapers, books and broadsides of the Revolutionary War in commemoration of the Battle of Lexington, April 19, 1775.

New York Public Library, 135th St. Branch —Non-Jury exhibit of work by Negro artists.

New York Public Library, Central Bldg.—Loan show of etchings by Lewis C. Daniel; Winter in Prints.

New York School of Fine and Applied Art, 2259 Broadway—Annual exhibition of students' work, May 19-22.

New York School of Design, 625 Madison Avenue—Annual students' exhibition, to May 27.

Newhouse Galleries, 578 Madison Avenue —English portraits and Italian paintings of the Cinquecento.

Park Crescent Hotel, 150 Riverside Drive—Drawings by Lionel Reiss to May 22.

Frank Partridge, Inc., 6 West 56th Street —Fine old English furniture, porcelain and needlework.

Raymond & Raymond, 40 East 49th Street —Contrasts—similar themes employed by Old and Modern masters, to June 1.

The John Reed Club, 450 Sixth Avenue—Drawings, paintings, sculptures and cartoons on the case of Tom Mooney.

Reinhardt Galleries, 730 Fifth Avenue—"Baby Show" in art for the benefit of the Children's Aid Society, to May 20.

Koerich Museum, 510 Riverside Drive—Rhythm in Mural Paintings, and other sketches, by Eliza Buffington, to May 14.

Rosenbach Co., 15 East 51st Street—Important collection of manuscripts, books, prints, silver racing cups and objects of vertu, connected with sports.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings and fine prints.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Works of art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Marie Sterner, 9 East 57th Street—Paintings by American artists.

Valentine Gallery of Modern Art, 69 East 57th Street—Modern French paintings.

Vernay Galleries, 19 East 54th Street—XVIIIth century English furniture, porcelain, silver and paneled rooms.

Wanamaker Gallery, au Quatreleme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatreleme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Special exhibition of Indian Art.

Weyhe Gallery, 794 Lexington Avenue—Paintings, watercolors and prints by modern artists.

Whitney Museum of American Art, 10 West 8th Street—Paintings by American artists; Whitney Museum permanent collection of paintings, sculpture, drawings, and prints, to June 30.

Wildenstein Galleries, 19 East 64th Street—Canvases by I. J. Belmont, the "Color-Music"; Neo-Expressionism painter," through May 22.

Yamanaka Galleries, 680 Fifth Avenue—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang.

Howard Young Galleries, 677 Fifth Avenue —Special exhibition of English portraits and landscapes.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.



JACOB HIRSCH
ANTIQUITIES & NUMISMATICS, INC.
30 West 54th Street New York

OLD COINS and MEDALS
WORKS OF ART

EGYPTIAN—GREEK—ROMAN
MEDIAEVAL and RENAISSANCE

ARS CLASSICA, S. A.
31, Quai du Mont Blanc, GENEVA (Swiss)

BRUMMER GALLERY
INC.

55 EAST 57th STREET
NEW YORK

PARIS
203 BIS. BD. ST. GERMAIN

E. & A. SILBERMAN, INC.
PAINTINGS 32-34 EAST FIFTY-SEVENTH STREET **ANTIQUES**
(Adjoining American Art Association)
NEW YORK
5 SEILERSTÄTTE, VIENNA

DECORATOR'S CLUB ELECTS OFFICERS

Miss Ethel A. Reeve was elected President of the Decorators Club at its annual meeting held this week. Miss Nancy V. McClelland was made First Vice President, Miss Gertrude Brooks, Second Vice-President, Miss Jeannette Jukes, Treasurer, and Mrs. Forbes McCreery, Secretary.

The new directors elected to serve for a term of three years are Miss Gertrude Brooks, Mrs. Elsie Sloan Farley, Miss Emma B. Hopkins, Mrs. Ethel Goring Robertson of Miss Gheen, Inc., Miss Ethel A. Reeve, Miss Kerstin Taube, and Mrs. Margery Sill Wickware.

Other directors of the Decorators Club, which is the first organization of women decorators to have been formed in this country, are Mrs. Ruth Campbell Bigelow, Mrs. Love Jones Drake, Miss Susan Graves, Mrs. William H. Gardner of McBurney and Underwood, Miss Ethel Lewis, Miss Elizabeth C. Potts, Miss Ruth Lyle Sparks, Miss Grete Stencel, Mrs. Lucille Arkins Thompson and Miss Gwendolen C. Thorpe.

CARNEGIE HAS NEW PARTHENON MODEL

PITTSBURGH.—The Carnegie Institute has long desired to have a model of the Parthenon in its Hall of Architecture, and last April Mr. Laurance W. Hitt was commissioned to give reality to that wish. Trained as an architect Mr. Witt studied the Parthenon thoroughly before commencing the model, which is built on a scale of one twentieth, the same reduction as that of the one in the Metropolitan Museum. The work is now completed and on exhibition. Those who may visit the Institute should also be directed to the fine photographs of ancient Greece which hang in the small hall and stairway separating the Hall of Architecture from that of Sculpture.

CHICAGO TO SHOW A FAMOUS PICTURE

CHICAGO.—The Art Institute announces that the sensational painting "Nude Descending the Stairs" will be shown in A Century of Progress Exposition of Art at the Art Institute. This picture was the outstanding sensation of the Modern Art Exhibition held in the Art Institute in 1913, exactly twenty years ago. It was later purchased by Claus Spreckels, of San Francisco, the sugar millionaire, and it is now owned by Mr. and Mrs. Walter Conrad Arensberg, of Hollywood, California, by whom it is now loaned.

In connection with this work, M. Duchamp says in effect something like this: "If you paint a girl coming downstairs, on any one step you will not show her moving. If you paint a girl on every step, like Burne-Jones with the 'Golden Stair' you have a crowd and still no movement. But if you get the forms down to the simplest and most essential, just swaying shoulders and hip and knee bent, head and springy sole—and then show them on every step and between all the steps, passing and always passing one into the next, you give the sense of movement, as with a run of arpeggios on the harp or a cadenza on the violin, you and your friends don't feel the movement—too bad; my friends and I do."

ST. LOUIS

The City Art Museum of St. Louis, is showing until May 21st, a group of small sculpture and drawings by sculptors, through the courtesy of the Weyhe Gallery, New York. The twentieth anniversary exhibition of the work of St. Louis artists, organized by the St. Louis Artists' Guild, will open on May 17th and continue on view at the museum until June 15.

Edmund H. Wuerpel, Director of the St. Louis School of Fine Arts gave a lecture on May 9th on "Whistler, the Man and the Artist," in connection with the exhibition of the famous "Portrait of the Artist's Mother," which was again held over because of the popularity with which it was received.

RECENT AUCTION PRICES

ISHAM LIBRARY

American-Anderson Galleries—The Library of Lt. Col. Ralph H. Isham, C. B. E., sold on the evening of May 4, brought a grand total of \$10,275.50. We list below the highest prices obtained, together with the names of the purchasers:

- 27—Boswell's "The Life of Samuel Johnson, L.L.D.," London, 1791-3; first edition; presentation copy from Boswell to John Wilkes, inscribed by the former, and with corrections and MS. notes in the hand of John Wilkes; with a presentation copy of the "Corrections;" Alvin J. Scheuer.....\$2,250
- 92—The rare separate printing of Johnson's "Proposals for Printing, by Subscription, the Dramatic Works of William Shakespeare," London, June 1, 1756; Gabriel Wells.....875
- 170—Autograph manuscript notebook of literary and religious memoranda written by Johnson during the closing weeks of his life, dated October 31, 1784; on 10 pages; Gabriel Wells.....900

CINCINNATI

The Cincinnati Institute of Fine Arts has purchased "The Bathers" by Emil Ganso from the Weyhe Gallery. This work constitutes the most recent addition to the growing representation of modern painting in the collections of the Institute.

CINCINNATI

The Cincinnati Art Museum is showing the College Art International Exhibition of Painting during the month of May. This important contemporary exhibition has already stirred much interest and a varying program of gallery talks and lectures is offered in connection with it in order to aid the public to a better understanding of the modern tendencies exemplified by the canvases.

The Print Department is holding an extremely important exhibition of mezzotints of all periods from the early XVIIth century examples to those of contemporary artists. These are in part lent by local collectors—Mr. Charles H. Stephens Jr., Dr. Allyn C. Poole, Mr. Herbert Greer French, and supplemented by generous loans from M. Knoedler and Company. Many especially fine proofs and unique examples are included.

Cartoons, drawings and color sketches made by Winold Reiss for the decorations in mosaic in the new Cincinnati Union Terminal are continuing on exhibition at the museum during May.

The annual spring showing of Contemporary American Art, this year the fortieth in the series, opens to the public June 3.

SYRACUSE

The second annual Robineau memorial ceramic exhibition, now being held at the Syracuse Museum of Fine Arts, is to continue until the end of this month. The exhibition is held in memory of the late Mrs. Adelaide A. Robineau, master ceramist, and artist of note. Waylande Gregory's sculptured piece, "Head of a Girl with Olive" carried off the first prize given by the Syracuse Museum Women's Auxiliary for the best exhibit. Arthur E. Baggs, head of the ceramics department at Ohio State University, won the first prize for his group of four pieces of pottery.

Dr. Charles F. Binns, dean of American ceramists, was honorary chairman of a distinguished jury. Honorable mention in the ceramic sculpture was given to Russell B. Aitken, for his five-piece group, while other commendations were allotted to Edris Exkhardt, Miguel Juarez and Diane H. de Cause. Honorable mention in the pottery group was won by William E. Henschell, for a decorated porcelain bowl. Other honorable mentions went to Marion L. Fosdick, Charles M. Harder, Viktor Schreckengost and Malja Grotell.

Dr. Binns delivered a short address at the preview on the evening of May 1st, and congratulated the Museum on the brilliance of the exhibition, which, in the opinion of the jury, was the best ever to be held in this country.

HOTEL GEORGE CHAMPS-ÉLYSÉES

TARIFF
ADJUSTED TO
PRESENT
CONDITIONS

PARIS
31, AV. GEORGE V
TELEGRAM ADRESSE:
GEORGETEL PARIS

FOR INFORMATION
IBORAT
545 FIFTH AVE.
NEW YORK

1-2-3 Room Suites
Furnished or Unfurnished
By the day, month or year.
ROOM AND BATH
\$4.00 DAILY

HOTEL

15 EAST 69th ST.



WESTBURY

NEW YORK

Home of Prominent
Art Dealers.
Convenient to all art
galleries, theatres and
shops.

Printed by WNU, New York

Les CLARIDGE'S, PARIS

A Parisian institution. Known for faultless attention. Swimming pool... Turkish baths... A renowned restaurant—Single Rooms \$4.00 up. Double Rooms \$6.00 up.

PALACE, LYONS

400 pleasant rooms, each with bath or complete dressing room and city phone. Stately hall and spacious reception rooms.—Single Rooms \$2.50 up. Double Rooms \$3.00 up.

RITZ, MADRID

Aristocratic hotel par excellence. The scene of brilliant fetes, fashionable "teas". All accessories to good living.—Single Rooms \$3.50 up. Double Rooms \$5.50 up.

ASTORIA, BRUSSELS

In most fashionable quarters of Brussels. Luxurious suites and Royal Apartment. Restaurant acclaimed for cuisine, wines.—Single Rooms \$2.00 up. Double Rooms \$2.50 up.

PALACE, BRUSSELS

Quiet and fresh air in the heart of busy Brussels. 500 rooms... baths, phones. Luxury and comfort. A noted restaurant.—Single Rooms \$2.00 up. Double Rooms \$2.50 up.



L'ERMITAGE DIGNE, FRANCE

Delightful stopping-place on winter Route des Alpes when motor-ing to or from the Riviera. Remarkable Napoleon Museum.

GRANDS HÔTELS EUROPÉENS

The discriminating traveler will find pleasurable living as the guest of "Les Grands Hôtels Européens"—and rates have been adjusted in accordance with the times.
For full information, write to IBORAT, 565 Fifth Ave., New York.

NEGESCO, NICE

Looks out upon the blue Mediterranean and Massena Garden. Restaurant overhangs the water's edge; famous grill.—Single Rooms \$3.50 up. Double Rooms \$4.00 up.

PALACE, MADRID

Largest hotel in Europe. Great hall renowned for proportions and decoration. Every room provided with bath, city phone.—Single Rooms \$3.00 up. Double Rooms \$4.00 up.

ALFONSO XIII, SEVILLE

Like an Andalusian palace. Magnificent hall and patio... splendid restaurant. Garage and all modern features.—Single Rooms \$3.00 up. Double Rooms \$4.00 up.

CONTINENTAL, S. SEBASTIAN

In the Pyrenees, at the edge of the Atlantic... looks out upon a gorgeous panorama of sea and mountains. Open the year 'round.—Single Rooms \$2.50 up. Double Rooms \$3.50 up.

CHATEAU D'ARDENNE

In the Ardenne Hills of Belgium. Formerly the residence of Royalty... now a luxurious hostelry. Tennis, riding, fishing. Golf (18 holes.) Airport.—Single Rooms \$2.00 up. Double Rooms \$2.50 up.

MUNICH
Briennerstrasse 12

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER INC.

NEW YORK
Ritz-Carlton Hotel
Madison Ave. and 46th St.

LUCERNE
The Lucerne Fine Art Co.
Haldenstrasse 12

ARNOLD SELIGMANN REY & CO., Inc.

11 East 52nd Street NEW YORK

WORKS of ART

ARNOLD SELIGMANN & FILS
23 Place Vendôme PARIS

JAC. FRIEDENBERG
President

HUDSON

CHAS. FRIEDENBERG
Vice-President

FORWARDING & SHIPPING CO., INC.
NEW YORK

CUSTOM HOUSE BROKERS AND

FORWARDING AGENTS

Office:
17 STATE ST.

Warehouse:
323 East 38th St.

EXPERTS IN CLEARANCE
THRU' U. S. CUSTOMS OF

PAINTINGS and WORKS OF ART

Cable Address:
"JACBERG"

OLD MASTERS

Telephones:
Bowling Green 9-4151 to 4154

IN THE FINE ART OF

PACKING AND SHIPPING OF ART OBJECTS,
PAINTINGS, FURNITURE, AND HOUSEHOLD
EFFECTS TO AND FROM ALL PARTS OF THE
WORLD.

WAREHOUSE, PACKING and SHIPPING DEPARTMENT

On arrival of shipments at the port, we can arrange for U. S. Customs examination at
our warehouse (under Customs regulations) where our facilities and experienced em-
ployees permit us to assure the most careful handling, unpacking and delivery.

London Address:

HUDSON FORWARDING & SHIPPING CO., Inc.
Cameron-Smith & Marriott, Ltd.

"Norway House," 21-24 Cockspur St., S. W. 1

Cable Address: "Kamsmarat—London"

Telephone: Whitehall 8544

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE
FOLLOWING CITIES:

PARIS	BARCELONA	ROME	MILAN	GENEVA
BERLIN	MADRID	FLORENCE	BRUSSELS	LUCERNE
HAMBURG	SEVILLE	VENICE	CANNES	ZURICH
VIENNA	GLASGOW	NAPLES	NICE	AMSTERDAM

AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND IN ALL
PARTS OF THE WORLD.

Member of the Antique and Decorative Arts League, Inc.

METROPOLITAN Galleries

Now at 730 Fifth Ave., Heckscher Bldg., 2nd Floor, New York
FINE PAINTINGS FOR DEALERS AND COLLECTORS

TON-YING & COMPANY

CHINESE
ANTIQUE
WORKS OF ART

5 East 57th Street
Third Floor
NEW YORK CITY

FREDERICK KEPPEL & CO., Inc.

ENGRAVINGS
AND
ETCHINGS
BY
OLD MASTERS

16 East 57th St., New York

MACBETH GALLERY
PAINTINGS
BY AMERICAN ARTISTS
ETCHINGS

WILLIAM MACBETH, Inc.
15 & 19 East 57th St. New York

REINHARDT GALLERIES

730 Fifth Ave., New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

785 Fifth Ave. NEW YORK
Bet. 59th and 60th Sts.



THE GLADSTONE

114 East 52nd Street
Park Avenue
New York

Intimate and charming...
Perfect service, marvelous
cuisine . . . Unusually ac-
cessible location in the
midst of New York's so-
cial and business centre...
Ideal for both transients
and sojourners. . .

European & American
Plans

Single Rooms \$4 and \$5 per day
Double Rooms \$5 and \$6 per day
Suites from \$8 per day

The Choice of Travelers
Who Know Their New York

On parle Français
Man spricht Deutsch

DURAND-RUEL INC.

PAINTINGS

New York.

12 East 57th Street

Paris

37 Avenue De Friedland

JULIUS LOWY

[INC.]

HIGH GRADE
PICTURE FRAMES

Antiques and Reproductions

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

GOLDSCHMIDT GALLERIES

[INC.]

WORKS of ART
PAINTINGS BY OLD MASTERS

730 FIFTH AVENUE, NEW YORK

FRANKFURT
Kaiserstrasse 15

BERLIN
Victoriastrasse 3-4

MURRAY K. KEYES

*Photographer of Art Collections
Paintings, Art Objects and Interiors*

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints

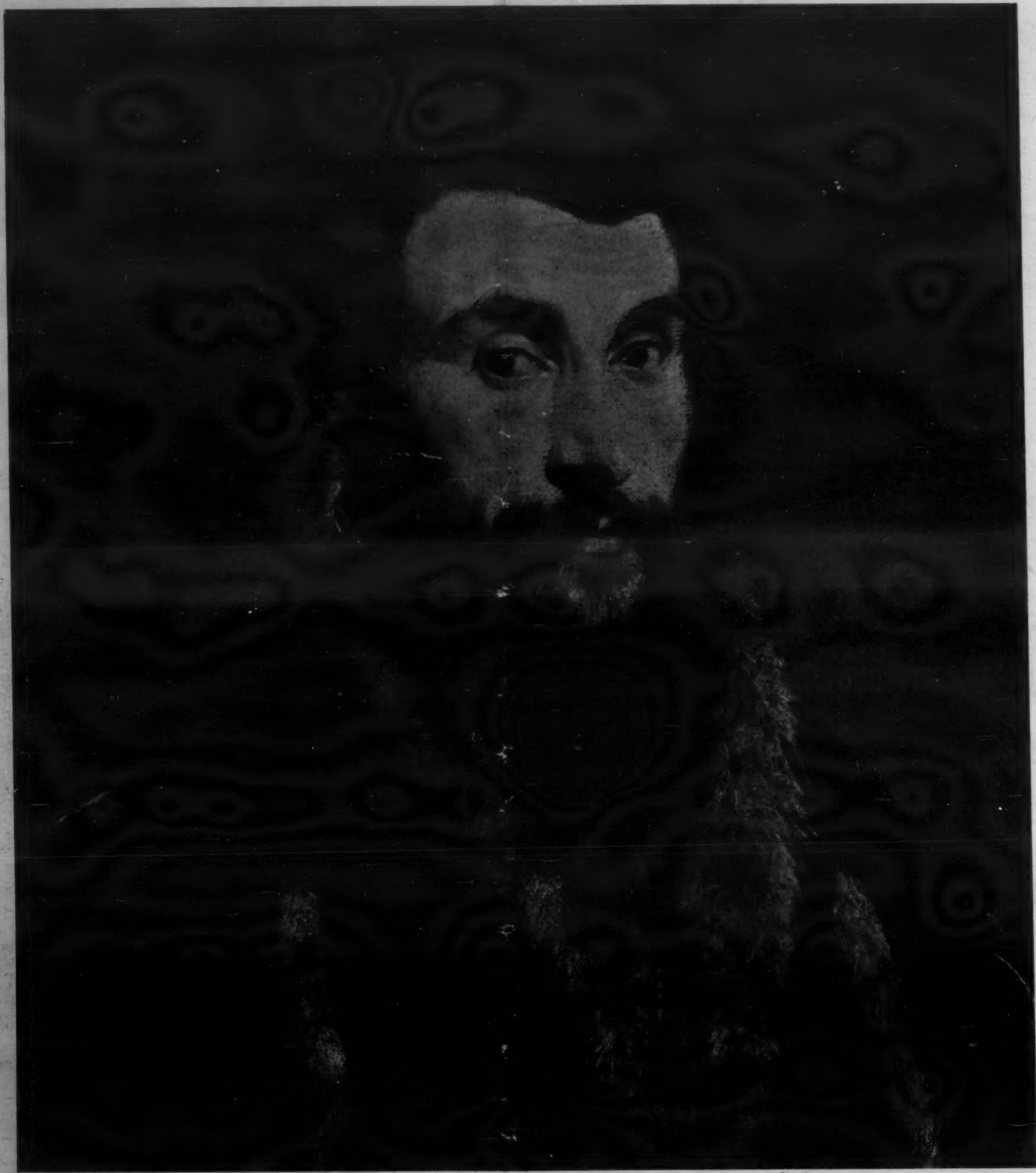
PIERRE MATISSE

SELECTED MODERN PAINTINGS & SCULPTURES

FULLER BUILDING

51 EAST 57TH STREET

NEW YORK



"PORTRAIT OF A MAN"

Courtesy of Thomas Harris, Ltd., London

TINTORETTO